No16 SEPTEMBER 1996 £2.30

THE NEW TESTAMENT OF CLUB CULTURE

"Club babes ruined my life"

A victim reveals all

Pete Tong

Behind the scenes at "The Essential Selection"

Secret Knowledge

Jon Carter

Mickey Finn

Arthur Baker

Suburban Knight

Danny Lemisic Master United House Music Master United Inches

Anah 50 00/1 0 200/0 5 0



Heavenly Summer '96



July 29

Monkey Mafia featuring Patra Work Mi Body

HVN 53 2 x 12"/cd

features original mixes plus remixes by Ceasefire and Bobby Konders

"...this deserves to be a huge hit – and very deservedly single of the week" John Stapleton, Mixmag Update

August 5

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House Sounds from the UK Underground

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featuring tracks from Idjut Boys, Faze Action, A Man Called Adam, Digs, Woosh & Royski, Century Falls & Sensory Productions





MOST people think we're mad. A magazine run by hardened clubbers, for hardened clubbers, ignoring the quiet option and choosing to spend its summer holiday in Ibiza and Majorca. But there's no real excuse for us not to. Ibiza is the perfect place to witness developments in dance music. With LTJ Bukem, Mickey Finn and Fabio playing on the island, and Lord G adding new angles to house music at Pacha, it's important to see how they go down.

It's taken longer than ever to kick off, but it is happening. The real development, however, is that harder-edged music rules the day. Gone are the gurning piano breakdowns and in come the subtle liquid trance breaks.

But Muzik could never tell you that the clubs are inspirational. Don't get us wrong, you can't fail to have a brilliant time, but only Pacha and Space, and the beautiful El Devino, really make you feel as if you have experienced a thorough night's clubbing. The side room at Pacha was the greatest discovery, with Manchester's Sean Campbell documenting the last 10 years or so of dance music to a rapturous response. It's nice to see the Balearic spirit is still here.

The gossip alone was enough to keep us going. We were in Majorca when somebody jokingly threatened to throw Jeremy Healy into the sea. No harm was intended, but it didn't stop "The Sun" reporting it that way. And then there was the time The Chemical Brothers were ordered to go on litter duty at the Heavenly villa in Ibiza. Channel 4's "Hollyoaks" have been filming part of their next series in Ibiza, which is as near to going there as Alex P will get. His girlfriend has banned him from spending another six months on the island with Brandon Block.

Muzik would like to strangle the person who kicked off the "Ole, ole, ole" chant during Radio One's "Essential Mix" at Amnesia. Especially as Manifesto will probably now release a dance version. Club wars? Mambo versus Cafe Del Mar? No competition. The Cafe might be more reserved, but it has a history nobody can touch. Violence? Well, there was the incident in Kaos when one lunatic doused a man in petrol and was seconds away from lighting a match.

There was also the dancer who fell from the high podium in Amnesia, but was so fucked he didn't even feel it until the morning. Perhaps he'd had too much Cocoloco, the Manumission cocktail consisting of milk, Baileys and crushed, erm, extras. And if you didn't hear the "Ibiza Weekend" on Radio One, then you missed one of the funniest events of the season. Pete Tong hammering out anthems at Cafe Del Mar with yobbo clubbos yelling, "Go on, Pete, large it".

Whatever the faults, we certainly had a great time. And yes, we must be mad.





Cover picture: Vincent McDonald This picture: Jamie B

Features

18 MUZIK MASTERS

In conjunction with deConstruction and Cream, we are proud to present 'Muzik Masters', our very own long-playing temple to three of today's finest jocks

44 SECRET KNOWLEDGE

A boy, a girl and a funny bunny. Two people with some stories to tell, a rabbit to catch and, if all that's not enough, one of the albums of the year

50 TODD EDWARDS

Being at college doesn't mean you can't cook soulful house funkers. Proof? Think back to this Gotham lad's reworking of St Germain's 'Alabama Blues'

52 OMNI TRIO

One man and some of the finest breakbeats this side of some very fine breakbeats. He really does make great music. Not over-selling Rob Haigh, are we?

56 PETE TONG

To stop our editor shouting at us, we packed him off to Radio One to annoy the man who brings us 'The Essential Selection'. A large time was had by all

62 SUBURBAN KNIGHT

We went to school with some people who are now spectacularly unfamous. James Pennington went to school with Kevin Saunderson, Juan Atkins and Derrick May. Nuff Said

Regulars

The news and views from Ibiza, Kraftwerk and UR to play UK?, Ultimate/Cream tour, major deal for Adam F, Graeme Park tabloid expose, Fabio quits Speed, Tribal versus Twisted

22 PHUTURE

Muzik's hottest tips: House Of Jazz, Max Brennan, Terry Lee Brown Jnr, Lewis Taylor, Jamie Myerson, The Sneaker Pimps...

35 FRAMED

Snap attack!

40 **BLAGGERS PLC**

Free stuff we didn't want the birds and bees to have

60 FREEBIE JEEBIES

It's not the taking part, it's the winning that counts

70 **FLOOR FILLERS**

Pool party in Majorca, Quartz Festival in Norway, Squeeze boat bash, Gay Pride, Liberator Crew get legal, The Advent, Cornish clubbing, Maxwell...

99

The Muzik Sweep, and the very latest sales and DJ charts from across the globe

66 BOB JONES

He's old enough to be our dad. If he was we would be the coolest kids on the block. He's got soul, he's got rhythm and he's still doing it better than most

80 MICKEY FINN

As jungle becomes as acceptable as water being wet, we find that the master of hardstep is still firing on all cylinders after all these years

84 CLUB BABES

Beanpoles wearing hankies are commonplace these days on the club circuit, but what are they doing for the confidence of those who don't suit hankies?

86 ARTHUR BAKER

In the beginning, there was club music and hanging from its shirt tails was this man. Remember 'Planet Rock'? Today, his grip has not weakened

90 DOC MARTIN

These boots were made for walking, and that's just what they'll do, one of these days these boots are gonna walk all over you'. LA house bod in the house

92 DANNY TENAGLIA

In the blue corner... the undisputed heavyweight champion of the NY double-deckers. In the red corner... everyone else. And they all want a piece of the action



103 SINGLES

Jon Carter shows us a thing or two about reviewing records

ALBUMS 107

Motorbass, Alex Reece, Sadat X, Two Lone Swordsmen, Red Snapper, Biosphere & Higher Intelligence Agency, Naked Funk, Penguin Cafe Orchestra, Neneh Cherry...

TRAINSPOTTING 117

Ten packed pages of the latest underground reviews

FLY BY NIGHT 138

A wonderful weekend Vespa ride around the lovely Tuscany region of Italy

ITV's new music show, 'Flux'

WIRED UP 144

Our all new, all clued up and all plugged in Internet page

146

Know where to get that dusty synth retrofitted? We do

157 INSOMNIA

Your essential going out guide for the coming month

174 PARANOIA

Haranguing the famous

MOUTH OFF 176

Readers' letters

HANG THE DJ 178

Done it before, we'll do it again

70 Floor Fillers

MARRS



Next Issue on sale Wednesday, September 11



The latest stories from around the world



IBIZA 1996News from the frontline

HIS summer is proving to be a tough one for UK clubs in Ibiza, with only the big four (Ministry Of Sound, Manumission, Cream and Renaissance) anywhere close to packing their dancefloors. As Muzik went to press, the island was still not as busy as many had hoped. With Swansea's Escape night at Summon closing down and Journeys By DJ failing to even get off the ground, things began badly. Ministry Of Sound have also pulled their Friday morning Space event.

For young people working in Ibiza, it's only made life harder. With less people to flyer, every head is vital. VIP tickets are few and far between, as clubs try and avoid granting admission over punters who are likely to pay.

Cream have nine people in Ibiza to help run their night at Amnesia. Their job is to ensure that posters get put up in the right places, check the DJs are looked after and control a fleet of auxiliary workers who get paid a commission depending on the number of punters they bring into the club. All this is made harder by the local

Guardia Civil who, for the first time, are arresting people for flyering. Being caught means a night in a cell.

The Guardia Civil have also come down hard on drink driving and speeding. Austin Wilde, the resident DJ and head of the Renaissance PR team, was pulled over while

IBIZA 1996 - QUOTE OF THE SEASON

that tree. That tree has been ours for the last three years."

A UK promoter overheard talking to one of his workers outside Cafe Mambo

"Take those Miss Moneypennies posters down from over there. We own

Paul Oakenfold was sitting in the back of his car. Taken to a local bank, Wilde says he was made to withdraw his £250 daily limit. He also

claims he was repeatedly kicked in the stomach after he had handed the money over.

The problems of getting people into the clubs has been furthered by petty club wars. When Muzik staff visited Mambo, we witnessed one Ministry Of Sound worker selling VIP Cream tickets which had been given to him by the Liverpool club.

Incidents like this are becoming commonplace as the battle to be seen as the number one club in Ibiza grows ever more intense.

IN reality, Manumission are currently the most popular promoters on the island. But in terms of quality, it is fair to say that Renaissance have come up trumps at Pacha. As a venue, it remains the finest environment in which to experience summer clubbing. Not that Renaissance haven't had their fair share of difficulties.

"The deals being struck between the clubs always fall in favour of the islanders," explains Geoff Oakes from Renaissance. "I'm sure they get together every year and decide how they're going to make more money. We're outlaying a massive amount on our workers with little return. We're just filling the club for Pacha. This has

been my first year in Ibiza, but next year we'll make sure the deal is as we want it to be beforehand." But at least this year has

brought some clubs closer together. The owners of

Cream and Renaissance had a big night out together at Amnesia, resulting in the clubs' promoters improving their working relationship. Positive developments like these make the Ibizan experience well worth it.

The biggest strain on everybody working here seems to be having to live on top of one another. For many of those arriving in Ibiza, it was the first time they'd met

Pics: Raise-A-Head/1-1-

the other people they were sharing villas with.

Gill Nightingale from Cream states: "It's been hard. We

were warned of the problems before coming. We have just learnt not to let things upset us. There have been lots of personality clashes, but before we came here we only knew each other from nights out in Liverpool.

"When you're working in a close-knit situation like this, you feel guilty going to lunch without your colleagues. You have to hide as you are eating in case someone sees you! But because we're all working for the same cause, we have to get on. All of us here are suffering stress at the same time, so we all

feel fucked off at the same time."

heading the Cream assault on the Great White Island.

"When you take a set of people and throw them all in together, of course you're going to get personal problems. The conflicts are over the smallest things, like

sharing bathrooms and swapping clothes. Our mistake has been in bringing too many people over here."

MUZIK gave Ibiza another chance in 1996, because this year innovative DJs such as LTJ Bukem, Danny Tenaglia and Lord G were given the opportunity to add a bit of spirituality to the clubs. Despite which, all most people really seem to want is Judge Jules and Manifesto. No disrespect to them. Their night with Cream was superb. but surely there's also room for truly challenging and ingenious music.

With Manumission filling their club via the sex angle, most other venues have started fetish nights in order to compete. When DJ Vibe failed to show for the Lisbon night at Manumission, how many punters really cared? As long as the "Pin-Up Girl Of The Week" got her clothes off at the end of the night, everyone was happy.

Mission: Impossible at Privilege/Ku, which takes place

IBIZA 1996 - TOP FIVE CLUBS

1 RENAISSANCE (Wednesdays at Pacha)

ISBON

D.J. VIBE

NICKY HOLL OWAY

THE LISTON STORY
THE LISTON STORY
THE STORY OF THE STORY
THE STORY OF THE WIFE THE W

THE OF THE WIEK

2 MANUMISSION (Mondays at Privilege/Ku)

THE WORLD SERIES

- 3 CREAM (Thursdays at Amnesia)
- 4 MINISTRY OF SOUND (Fridays at Pacha)
- 5 EL DEVINO (Fridays at El Devino)

on the same night as Cream, was so named in response to This view is backed up by Stuart Davenport Jnr, who is the fight they had with the Liverpool organisation. Sadly,

Geoff Oakes (left) and Austin

Wilde from Renaissance

they were right. Some events really took the biscuit, the admission price of £35 for Radio One's "Essential Selection" shindig being nothing short of daylight robbery. Admittedly, the roar as Pete Tong announced that they were live on Radio One was incredible. But that one event probably forced some people to stay in for the next five nights. Strangest of all is the fact that few UK

••••••••••

clubs are making any money here. The high door prices are blamed on the Ibizan clubs taking a huge slice of the entrance fee. There is no doubt that, when clubs like Ku allegedly buy each bottle of beer for under 50p and sell it for over £7, they have a lot to answer for.

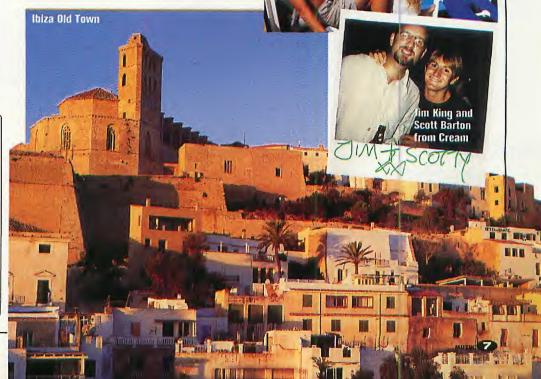
But if you really want to make a killing in Ibiza, the most sensible option would be getting a Macdonald's franchise in the middle of San Antonio. It's the only element of UK life which was left at home this summer.





IBIZA 1996 - TOP 10 ANTHEMS

- 1 BBE "Seven Days And One Week" (Triangle, France)
- 2 TORI AMOS "Professional Widow (Armand Van Helden Remix)" (east west)
- 3 UNDERWORLD "Born Slippy (Nuxx)" (Junior Boys Own)
- 4 WAY OUT WEST "The Gift" (deConstruction)
- 5 HYSTERIC EGO "Want Love" (WEA)
- 6 TODO TERRY "Jumpin" (Manifesto)
- 7 PLAYBOY "In Da Jungle" (Urban Sound Of Amsterdam, Holland/Positiva)
- 8 HUFF & PUFF "Help Me Make It" (white label)
- 9 COOL JACK "Jus' Come" (Sharp/AM:PM)
- 10 MIGHTY DUB KATZ "It's Just A Groove" (Southern Fried)



snapsnote

news

HE GRID have denied that they are to split. It appears the band are to take a "long sabbatical". While Dave Ball and Richard Norris refused to discuss individual projects, we understand Norris is collaborating with a band which includes Joe Strummer from The Clash... THE END are heading off on a European Cultural **Exchange Tour featuring The Shamen Sound** System. The dates are Oslo Rockefeeler (August 23-24), Stockholm Gino (September 5), Arhus V58 (6), Copenhagen Forbraedinden (7), Dublin The Kitchen (B), Barcelona Apollo (13), Edinburgh Pure (20), Gent Demoxrazy (21), Paris The Rex (25), Treforest University Of Glamorgan (26), Amsterdam Chemistry (28) and Munich Rave City (28)... "Straight Forward", SECRET CINEMA's techno anthem, has been remixed by Glasgow's Rejuvination for Music Man... DERRICK MAY and KEVIN SAUNDERSON are planning to open a new club in Detroit. They have found a location and are currently agreeing terms with the owner... Australia's DIRTY HOUSE CREW have licensed their "Dirty Dubs EP" to Shining Path... EMMANUEL TOP, executive producer on the BBE

cut, "Seven Days And One Week", is still refusing to licence the track to major UK labels. Both Perfecto and Manifesto have been in the running for the track. Emmanuel is allegedly asking over £40,000 for rights to the track... STACEY PULLEN has remixed Kevin Saunderson's classic "Feel The Mood" track, originally released under the E-Dancer quise... RAVEY DAVEY GRAVY, Viz's cartoon clubber, is about to become even more famous with the launch of his own T-shirts. Ravey Davey's comic strips can be found on the walls of the Rock Bar in Ibiza... RAD RICE and KJELD TOLSTRUP have created a beautiful collaboration under the Tabu guise. The track, "Taboo", is out now on Flex... WAY OUT WEST have remixed "Bjango", the Fluke remix of Björk which has been floating around on bootleg. The track will be released on Polydor... DUBTRIBE return with a new single on Organico entitled "Desert Moon". The classic chill out cut originally appeared on the band's "Selene Songs" LP... SUNNY SIDE UP are hosting a special club week in Tenerife from October 8-15. Featuring four club nights DJs include Darren Pearce, Drew, Skol, Chris Martin, Mazey, Simon Hill and Kenny Stone. For more info call 0181-964-2345... DJ SNEAK hits Europe to play Ibiza Amnesia (August 22), Reading Checkpoint Charlie and London The End (23), Liverpool Cream (24), London Ultimate Base (29), Liverpool Cream (30) and Glasgow Cream (31)... "Spectacular", ROBERT ARMANI's new album, is set for release on ACV... POB's "The Essence" has been updated by Granny, for release on Seismic. The track is still played today by the likes of Sasha

KRAFTWERK & UR TO PLAY TRIBAL GATHERING 1997?

RAFTWERK and UNDERGROUND RESISTANCE are both rumoured to have been approached to play at next year's Tribal Gathering. The German trio cited by many as being the godfathers of techno are notoriously secretive, while Detroit's

LIR are, of course, one of techno's most enigmatic acts. Kraftwerk were on the bill for a party at Lydd Airport several years ago which was cancelled at the last minute and their appearance at Tribal 1997 is considered highly likely.

Universe, Tribal Gathering's promoters, have also announced initial details of their Big Love outdoor party, which will be held on this year's original Tribal Gathering site, Otmoor Park in Oxfordshire. Big Love takes place on Saturday September 28, with five stages and a 20,000 capacity. The headline acts are yet to be confirmed, but the initial line-up is as follows:

Universe: Jody, Steve Johnson, Nick Warren, DJ Dag, Doc Martin and a live set from Hallucinogen

Space: Simon Shurey, Huggy, Jon Cooke, Slam, Dave Angel, Gayle San, Jeff Mills and DJ Skull

Heaven: Alan Jinx, John Kelly, Ralph Lawson, Jim "Shaft" Ryan, Jon Digweed, Sasha and Marshall Jefferson, plus a live set from Blue Amazon

Earth: Squid, Chrisbo, Tin Tin, Sid Shanti, Tsuyoshi Sukuki, James Monroe and Mark Allen, together with live sets from



SURVEY THE **SCENE**

The nominations for the 1996 Mercury Music Prize include Underworld's "Second Toughest In The Infants" album, alongside the usual suspects like Oasis, Pulp and Black Grape. But who would you have nominated?

DARREN EMERSON (UNDERWORLD)

"You're expecting me to say a dance act, aren't you? Well, I'm not going to. I'd say Skunk Anansie for 'Paranoid And Sunburnt'. I've caught the group at a couple of the festivals this summer and I think they're really exciting."

PETETONG

"Goldie for 'Timeless'. It's truly original British music, which is what I thought the Mercury Prize was all about. And I would also say Orbital for 'Insides' because, four albums in, it's high time they were recognised."

DEGO (4 HERO, JACOB'S OPTICAL STAIRWAY, TEK 9)

"The record which comes to mind is Stasis' 'From The Old To The New' on Peacefrog. He does lots of different styles perfectly. These days, most good albums have maybe four decent tracks on them. 'From The Old To The New' has at least eight."

NICKY BLACKMARKET

"I'd have to say the Ganja compilation, 'Smoking Beats', for the jumpy stuff, LTJ Bukem's 'Logical Progression' compilation for intelligent, Full Cycle's compilation, 'Magic Box', and also Goldie's 'Timeless'." Tribal Drift, Medicine Drum, Anastasia, Slinky Wizard, Technossomy, Doof and Man With No Name

Ocean: Simon DK, Digs & Woosh, Jack, Pezz, Orbit, Blame, LTJ Bukem and Lee, plus MCs Conrad and DRS

For further information, telephone 0181-963-0940.

★ Universe are also said to have booked London's Alexander Palace for another huge all-nighter on New Year's Eve.



TRIBAL VERSUS TWISTED

DANNY TENAGLIA is at the centre of a dispute regarding the release of his next single, a re-recorded version of "Oh-No" from his acclaimed "Hard & Soul" album. The single was originally planned for a joint release on Tribal UK and Tribal America, the labels which first issued the track.

At the beginning of July, IRS, the EMI subsidiary which owns Tribal America, was shut down, leaving Tenaglia free to record for former Tribal boss Rob Di Stefano's new label, Twisted. Twisted then planned for "Oh-No" to be released both here and in the States, with remixes from Club 69 and Sextravaganza. However, Richard Breeden, the man behind Tribal UK, insists he is releasing "Oh-No" in this country, complete with the same remixes..

"Tribal is no more," states Rob Di Stefano, speaking from Twisted's MCA-backed

offices in New York. "Danny has signed the contract and the track is coming out on Twisted. If Richard thinks he can put it out on Tribal UK, he's got a law suit coming his way."

In reply, Breeden faxed this statement to Muzik: "When I last checked, MCA wasn't part of EMI, so I am at a loss to see how Twisted think they can release remixes of this record. I doubt EMI will take a lenient view on what would effectively amount to bootlegging. I have no intention of entering into a protracted public argument and I am saddened, but not surprised, that Rob Di Stefano wishes to put Danny in this sceneario." Danny Tenaglia did not wish to be drawn into

Danny Tenaglia did not wish to be drawn into the obviously uncomfortable situation.

"I don't know what's going on, I really don't," he stated. "It's above my head and completely out of my hands."





CE MUSIC

DANCE MUSIC is the subject of a three-day course designed to help people attempting to find a job within the dance industry. The course covers aspects such as setting up your own record label, licensing tracks and becoming a superstar DJ. Judge Jules, Nick Halkes from Positiva and Eddie Gordon of Mercury/Manifesto are among the guest speakers.

The two major principles of the course are to provide students with useful information and offer them the chance to network. It also reflects the simple truth that developing a career in the music business still depends largely on who you know.

The 100 or so guests who lecture periodically on the course make themselves available to answer questions from ex-students once they're treading the path of their chosen careers. The organisers also promote regular "Schmooz" parties, where the students get a further chance to network with industry people.

At the end of every course, each student fills in a questionnaire on the usefulness of the lectures. On the course we attended, the reaction was universally positive. The course is all about success stories from the industry giving something back.

For more information about the course, contact The Dance Music Business Programme on 0171-

JUDGE JULES' TOP TIPS ON BECOMING A STAR DJ

1. Develop a novelty angle. Jules plays a trumpet during his sets, though you could always dress up in drag (not that novel now). 2. Don't play warm-up slots. Most of today's top DJs didn't do them on their road to fame and fortune. 3. Promote your own club night. That way you can control your own destiny and put your name on the flyer in the biggest letters.

4. Go abroad. Britain leads the global dance scene and getting a break can be easier overseas. 5. Play different records.





ULTIMATE & CREAM TOUR

REAM have hooked up with Ultimate, Carl Cox's DJ and management agency, for a

European tour. The event is to be held in conjunction with Muzik and will be sponsored by alcoholic lemonade brewers, Two Dogs. The tour will feature Laurent Garnier, Darren Emerson, Mr C, Nick Warren, Daz Saund, Trevor

Rockliffe, Colin Dale, Charlie Hall, Paul Bleasdale, Les Ryder, Eric Powell and Carl Cox. Cream's Darren Hughes states: "This will be the last tour Cream are involved with this year. It's where we want the club to go and it's with the people we admire. This is what we're about at the moment. I see Carl Cox as Cream's ultimate DJ.

Confirmed dates for the tour so far are as follows: Majorca BCM (September 2), Ibiza Amnesia (3), London Ultimate Base [UK launch night] (26), Cardiff University (October 11), Plymouth Scream (12), Dublin Pod (18), Liverpool Cream (19), Glasgow Arches (26), Bristol University (28), Newcastle University (30) and Birmingham Que Club (November 2).

★ Cream have pulled out of their monthly residency at The Que Club in Birmingham. The final date will take place on August 24. They will, however, return for a last night on November 2 for the Ultimate Cream date, but after that have no plans for further events at the venue.

"Unless you book Carl Cox or Jeremy Healy, people in Birmingham just aren't interested," says Darren Hughes. "I could put together a line-up of DJs which is musically sensational, but we'd lose money. That says it all to me. "

Cream in Liverpool have also moved their closing time back to 3am. Hughes states: "Cream was built on a 2am finish. Part of the beauty of the club was that everyone left wanting more. But when we were allowed to have a late licence, we had to go for it."

COX ANGER AT PHOENIX

CARL COX has hit out at the organisers of the Phoenix Festival, The Mean Fiddler, following the DJ set he played after The Prodigy. He was furious when he discovered the sound had apparently been turned down.

"It was so low you couldn't even hear it in the middle of the dancefloor," he fumed.

"It's happened twice now. Once at Phoenix and before that at Tribal Gathering. How can I give the people 100 per cent? Okay, you have to comply with the laws and The Prodigy had already pissed off the Environmental Health Authority, but the organisers seemed to think it really didn't matter if they turned my volume down because it was just someone playing a few records."

Cox said he would have to consider whether or not to play future events of this type in light of the problems he encountered at Phoenix.



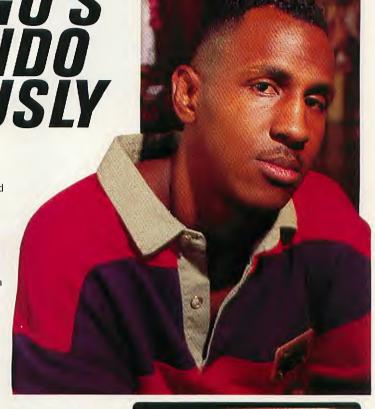
and John Digweed .. Tune of the moment? Look no further than "The Lair" by WULF 'N' BEAR VERSUS RANDOM FACTOR. The track is due on 20/20 shortly... FRED GIANNELLI is back with one of his finest works to date, "Della Of Venus". The track is out now on Telepathic... TERRENCE PARKER has a new album, "Tragedies Of A Soul Plastic Junkie" due on Studio K7... This year's CAMEL AIRAVE will take place in the Bahamas. The event, which starts at the end of September, includes a party at a private beach club with DJs Jon Pleased Wimmin, Keoki, Juan Atkins, Richie Hawtin, Miss Djax, Westbam, Marquess Wyatt and Underworld and Electric Skychurch live. The following day, a boat with three dancefloors, featuring DJs Paul Oakenfold, Dmitry and Kenny Larkin, takes the party to Miami. Day Three is at the Salvation nightclub in Miami with Josh Wink, Derrick May, Doc Martin, Roger Sanchez and Ralphie Rosario. ... DOC MARTIN's UK tour dates are as follows; Bath Gorgeous (August 22), Rhyl Fresh (23), Sheffield The Republic (24), Slough Full Circle (24), Ibiza Amnesia (29), Newcastle Under Lyme Time & Space (30), Glasgow Cream (31), Cardiff House Yer Father (September 3), London Ultimate Base (5), Reading Checkpoint Charlie and London The Gallery (6) and Leeds Back To Basics (7). There has also been some confusion surrounding another DJ called Doc Martin. A regular at Passion, his style is more commercial-based garage. So now you know... RUSS GABRIEL has turned in a superb remix of ALSION LIMERICK's "Make It On My Own" for release on Arista. The single features reworks from Dancing Divaz, Tony Humphries and Blueboy. .. MUZIK host a special party at Brighton's Zap club on Friday August 16 with DJs Eric Powell and Billy Nasty. Call 01273-821-588 for details... 4 HERO have remixed System 7's "Big City Sky"... DEEP DISH are remixing the next singles from The Beloved and Sandy B... PIPPA would like it to be known that she's no longer a part of the DIY collective. Anyone wanting to book her should call Nick on 0973-128927... Newcastle's SHINDIG label have licensed former Muzik Single Of The Month "Music Is My Flower" by Malawi Rocks. Happy Clappers have remixed... DIY are out and about as usual. Catch them at Otmoor Park Big Love (September 28), Nottingham The Essence (October 4), Leicester White Room (October 18), and Trowbridge Route 66 (October 25)... Looking for that long-lost RENEGADE SOUNDWAVE classic. "The Phantom"? Then look no further than their new "RSW 1987-1995" compilation on Mute... CJ BOLLAND returns to the techno fray with a new album. "The Analogue Theatre" is expected on Internal sometime in September... Birmingham DJ Lee Fisher's excellent MOTHER

MRS WOOD and BLU PETER have a joint mix album out next month called "Bitter & Twisted"... Remember NEW EDITION? The 1980's version of The Jackson Five which included Bobby Brown and Bell Biy Devoe? Well, they're back again with a new album "Home Again"... EYE Q's new signings from the West Coast of America, Off & Gone, release "Everest", their debut album on August 26... NU COLOURS have a new album (cunningly titled "Nu Colours") out on Wild Card on August 26... Mr Fingers protege, MOVE D, has a new single out on Warp, "Cymbelin" will be followed by a collaborative album with HIA and a single with Bedouin Ascent... LTJ BUKEM's monthly Logical Progression nights at Cream have been such a success that from September 14, they'il be every fortnight... NEW ELECTRONICA have linked up with Derrick May's legendary Detroit label, TRANSMAT. The first release will be Tony Drake's "Textures" album... RICHIE HAWTIN is DJing around and about this month. Catch him at Dublin The Pod (August 22), Manchester Bugged Out (Aug 23), Glasgow The Arches (Aug 24), Brighton Escape Club (Aug 30) and London Lost (Aug 31), And talking of Richie, members of his Plastikprodukt club were mailed a free three-inch CD with two unreleased tracks, Only 1,000 were pressed up and it's not available in the shops. This month's other cool promo item is a limited 12-inch of the new Arthur Baker single, "Go Around". 100 were mailed with an individually hand-sprayed cover by NY graffiti artist, Quik... OFFWORLD PROMOTIONS, unlike most promo companies, don't just send out freebies. They also offer upfront promos and test pressings to ordinary punters with a third off the normal retail price. A mere £50 gets you a guaranteed minimum of 30 promos from labels including Hexagonal, Fishtank, Illegai, HOS, Octagon, Pentagon, iZM, and Eco Logic. For more information, contact Hilary on 0181-678-0460... STRICTLY RHYTHM are launching a "Gold Series" label for old classics from their vaults. The first fruits include a rerelease for Simone's "My Family Depends On Me"... METALHEADZ' next session at Heaven in London is on August 26 with Peshay, Kemistry & Storm, Fabio, Doc Scott, Grooverider and Ed Rush live... Liverpool's EDEN is already planning a refurbishment. The club is expected to reopen in September... MARK PICHIOTTI is to mix the next volume in the "in The Mix" series for Subversive... MORCHEEBA are to work with ex-Talking Heads frontman David Byrne. They've also remixed "Trigger Hippie", which will be rereleased in September...



been diagnosed as having leukaemia. A spokesperson confirmed the diagnosis came after he'd checked into Chicago's Cook County Hospital complaining of feeling unwell. A blood test showed his white blood cell count to be so low that, at first, it was thought there had been a computer error. It turned out he had leukaemia. He is now undergoing chemotherapy treatment, although the spokesperson added it was "still early days yet".

★ Anyone wanting to send get-well messages and cards to Armando should mail them to: Armando clo Play It Again Sam, 338b Ladbroke Grove, London W10 5AH.



BIG CHILL GALA RESCHEDULED

THE BIG CHILL GALA, the three-day chill-out event originally set to take place on an East Anglian farm on August 2-4, has been forced to change both its date and location. The change results from local pressure after another major music magazine misleadingly described it as "one of the year's leading dance music festivals".

The Gala is now scheduled for the weekend of August 30-September 1. The new site will be revealed to existing ticket holders, but refunds are available if the new date proves inconvenient. The Big Chill say that the original line-up is "95 per cent intact".

For tickets and further information call 0171-281-8106.

NEW BUKEM TRACK

LTJ BUKEM has finally recorded a follow-up to last year's "Horizons" single. As yet untitled, it will be available on a new compilation box-set, "Earth", which will also feature artists like Doc Scott. It is understood that there will be some hip hop and trip hop tracks alongside the usual

"Logical Progression", the compilation album featuring acts from Bukem's Good Looking/Looking Good label, is to be re-released after winning the coveted Compilation Of The Year award at Muzik's SAS





ADAM FSIGNS TO EMI

ADAM F, the jungle producer responsible for the classic "Circles" single, has signed a major deal with EMI. The deal will give him his own imprint, F Jams. EMI's other offshoots include Positiva,

"The main reason I signed with them is because they share the same vision of where I'm heading with my music," explained Adam.

He added he that he would still be recording for the labels he has already worked with, including Section 5 (who released "Aromatherapy"), Good Looking/Looking Good and Goldie's Metalheadz imprint (who recently released "Metropolls").

The first single under the new deal will be the dub plate smash, "F Jam", which was originally to have been released on an independent earlier this year. The second single is likely to be a re-release of "Circles". Adam F has also recently completed a remix of David Bowie's "Telling Lies".

VASQUEZ LEAVES TUNNEL CLUB

JUNIOR VASQUEZ is said to have given up his residency at New York's Tunnel club. Full details were still to be announced as Muzik went to press, but the New York DJ is rumoured to have taken an offer to move his residency to the city's Palladium club. See next month's issue for the full story.



main room with residents K-Klass * Gordon Kaye * Alan Stevens

16th AUG TWA * Mark LuvDup * Marshall [up yer ronson]

23rd AUG

sat 07.09.96

sat 14.09.96

frankie foncett (release the pressure/ministry) 95 north[live pa]

lenny fontana kelvin andrew/golden/astrofarm)

Jeremy Healy * Craig Campbell * Alan Stevens 06th SEP

Judge Jules * Chris & James * Adrian LuvDup 13th SEP

Allister Whitehead * Tom Wainwright * Mark LuvDup 20th SEP

Brandon Block * Paul Gotel * Adrian LuvDup 27th SEP

second room playing funk, soul, retro & underground with residents dino, martin Leverton, andy clarke & matt hardwick

Dress_code: imacinative

DI14 249 2210 DI14 249 2230 bilp://www.millhouse.co.uk/repu ben @ republic.win-uk.net

The Republic pre-bar 8.30 until 10pm. entry to Musiquarium available before 9.30 from the bar price: £7/£6 nus & members. doors 10-4am Info line: 0114 249 2210 Net: HTTP://WWW.MILLHOUSE.CO.UK/REPUBLIC Coach line: 0114 249 3092 The Old Roper & Wreaks Works, 112 Arundel Street, Sheffield St. 1DJ

WED 25TH SEP Club tour Musiquarium @ Kiss, Lincoln: Brandon Block ★ Alex P. Doors 9-2am £6/5



the republic°

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BACK TO BASICS HEAD **FOR COVENTRY**

they are to open a new club in Coventry. Called Cut The Crap (also the title of Back To Basics' compilation album released earlier this year), it will be housed in a former Art Deco cinema in the city centre.

Cut The Crap opens on Saturday September 7, with a guest DJ slot from Kevin Saunderson. Despite the new club, Back To Basics will continue their Saturday night residency at Leeds' Pleasure Rooms.

"It's a backlash against all the corporate clubs who have no understanding of the real house scene," said Basics' Dave Beer. "We're precious about the music, we're certainly not a superclub. Cut The Crap will be for the pure at heart, those who are really dedicated to this scene."

Cut The Crap's resident DJs will be Ralph Lawson, Luke Solomon and Harvey.





POLICE RAID BORDEAUX ARTS FESTIVAL

THE BORDEAUX ARTS FESTIVAL, which featured Total Eclipse, Juno Reactor and DJ Tsuyoshi, ended in utter chaos after being raided by heavily-armed members of the CRS, the notorious French para-military police. The festival took place last month and is one of the first events to suffer under new French legislation similar to the UK's Criminal Justice Act.

Despite being sanctioned by the Mayor of Bordeaux and held on private land with the owner's full permission, the French

Interior Minister, Jean-Louis Debre, claimed that the all-nighter was an illegal event and CRS men arrived at the festival at about 2am to call

a halt to the proceedings. After initial scuffles and a 15-minute stand-off, the 2,000-strong crowd were told to leave the site by an announcement over the PA. Once outside the exit gates, many of the festival-goers were searched by waiting

Several French TV networks reported the raid, with one channel claiming a major Dutch drug ring had been smashed. However, later reports told a different story. Although over 600 people

were searched, only 23 of those were detained and all were released the following day without being charged.

★ Blue Room are planning to release an EP as a response to events in Bordeaux. Featuring a new track from Total Eclipse, as well as possible contributions from Juno Reactor, the EP is scheduled for a late September/early October release. Blue Room's Mick Patterson commented: "The aim of the EP is to raise awareness about what's happening in France. We hope to use photos from the event on the sleeve and any profits will go towards helping the promoter with any legal costs he may incur as a result of the police action."

THE LIGHTHOUSE FAMILY are on tour. Catch them live at Ilford Island (September 29), Cambridge Corn Exchange (30), Brighton Dome (October 1), Cardiff St David's Hall (3), Bristol Colston Hall (4), Southampton Guild Hall (5), Reading Hexagon (6), Ipswich Regent Theatre (8), Wolverhampton Civic Hall (9), Middlesborough Town Hall (11), Glasgow Royal Concert Hall (12), York Barbican Centre (13), Nottingham Royal Centre (15), Sheffield City Hall (17), Manchester Apollo (18), Newcastle City Hall (20), Liverpool Philharmonic Hall (21), London Shepherd's Bush Hall (22-23)... GOLDIE has signed a deal with east west for his new experimental label Fereala. Goldie promises it will be an "experimental label for artists who want to do something different"... The next single on CHECKPOINT is Eurisko's "Never Enough Dope"... Woops! WALL OF SOUND haven't done a label deal with Epic as we stated a while back. It's only Agent Provacateur who have signed with them...CHANNEL 4 have an all-night "Techno Trip" special planned for Saturday, September 7. It runs from 12.25am to 5.55 am, and will screen science and technology films specially designed to appeal to today's clubbers. It will also be screened live at London Complex and Vibe Bar, Manchester Hacienda, Leeds Orbit, Nottingham The House, Glasgow Sub Club and Perth Ice Factory... JEFF MILLS' "Waveform Transmission Volume 3" is to be released on CD for the first time. It's out on Tresor on August 26... DIY are compiling a CD-ROM and audio CD detailing the history of the free party and festival movements. Anyone with any useful material should contact Harry on 0115-911-1096. .. DISTINCTIVE are on tour with DJ Richard Ford at the helm. Catch them at Bournemouth (August 16), Swansea Up For It (September 13), Torquay Claires (20), Plymouth Scream (21), Glasgow Cream (28), Mansfield Ripe (October 4), Bridgewater Sketch (11), Wolverhampton UK Midlands (12), Northampton Creation (25), Jersey The Venue (26)...LA WILLIAMS is starting up a new label with his partner Derrick Grahn, It will be called Dig Boy. He's also recorded "The X-Man EP Part 2" for Kumba, "The Confusion EP" for Germany's Perspective Sounds and a new Group X (with Spanky and Herb from Phuture) for D-Jax... WORLD DANCE are holding their biggest ever event at Lydd Airport in Ashford, Kent on Saturday August 24. The line-up has six arenas with DJs including Goldie, Seduction, Roni Size, Mickey Finn, Hype, SS, Rap, Sy, Grooverider, Graham Gold, Steve Proctor, Seb Fontaine, Choci, Daz Saund, Charlie Hall, Colin Dale, LTJ Bukem, Fabio, Doc Scott, Peshay, James Lavelle, Derick Dehlarge, Jon Carter, Norman Cook, The Scream Team and Trevor Funk. For more info, call 0171-613-4768...

APOLOGY TO **NEIL RUSHTON**

In our August issue we reported some comments which were critical of Neil Rushton of Network Records

We wish to make it clear that Muzik does not endorse the comments.

We apologise to Neil for the fact they were published and for any distress or damage which he may have suffered as a result. We've undertaken to make a contribution to the Dance Aid charity in lieu of compensation to him.

RESPONSE FROM NEIL RUSHTON: I don't care if Eddie Fowlkes doesn't like me. However, I do resent being called a "crook". Many of the claims he made in the article are easy to pull apart.

Eddie said he didn't trust me, didn't like me, warned everyone about me and his track was removed from the "Techno 1" compilation. He's got a short memory because his track was on that album and he was paid for it to be there. He also sold my company publishing rights to "Goodbye Kiss" and thanked me when

I got Telstar to take it on a "Deep Heat" album. Perhaps he forgot that I went along with him writing a track for the second Inner City album, although this was rejected by Kevin Saunderson, who thought the vocals were out of key. He also borrowed my credit card for his stay at the New Music Seminar in 1989, a long time after these events!

Eddie says I split up the Detroit techno scene because I was all about money. Eighty per cent of the Virgin advance for the "Techno 1" compilation was paid to Kevin Saunderson, Derrick May and Juan Atkins. But this was 1988, before techno was "discovered", so the budget was modest. I could have been more mercenary but I showed the whole deal to Kevin and Derrick. No way did I split up the Detroit scene.

Eddie claims that an "unknown" Blake Baxter took his place on "my UK tour". Blake's "When We Used To Play" was a huge underground tune, so how come Eddie didn't know Blake if everyone in Detroit was so tight? Perhaps this was because Eddie left for Los Angeles to

make (non-techno) records for Motown, Eddie was not thrown off the UK tour by me. Kevin, Derrick and Juan chose Blake because he was a vocalist and could

front their DJing.

It's outrageous to suggest Derrick took the money and ran when he rejected many opportunities his talent, and to an extent my hard work, opened up for him. Eddie also claims Kevin recorded "Big Fun" in order to jump on my bandwagon. There wasn't a bandwagon and "Big Fun" was recorded 10 months before I even went to Detroit.

Juan also enjoyed the same success and the publishing deal I negotiated for him was bigger than Kevin or Derrick's. I presume Eddie is shy of criticising Juan because he's still friends with him.

Finally, Eddie talks about Mike Banks, who is a good friend of mine. When the confusion over Loveland's "Lift You Up" blew up, he asked me to help sort out a nightmare copyright situation. It was help I was glad to give. At the end of the day, I am happy to be judged by Mike Banks, not Eddie Fowlkes.

RENAISSANCE are holding their first-ever party in a student union at the University Of Central Lancashire on Saturday September 21. DJs include Joe T Vannelli and Alex Neri... Charlie Hall's effortlessly great MC PROJECTS label are on tour shortly. They'll be at Cambridge The Junction (September 21), Manchester Herbal Tea Party (26), Edinburgh The Lift (27), Newcastle Shindig (28), London The End (October 2) and Manchester Herbal Tea Party again (9)... London's COMPLEX has won its fight for a 7am license... Strictly Underground are relaunching their NAUGHTY BUT NICE house label. The first single will be Mark Ryder's "Dance"... James Baillie has left DELUXE in Nottingham to start a new venture. His new night, Sonic, will be every Saturday night at Nottingham's The Essence. It opens on Saturday September 28 with a live broadcast of Pete Tong's "Essential Mix". Baillie is planning other nights for Essence including visits from DIY, The Heavenly Social, Vague and Atomic Jam...

AFRIKA BAMBATAA's son, TC Islam, collaborates with Raw Deal for an album on ASR due out later this year, Also on ASR is T Power's second album which should be out in November... PAUL "TROUBLE" ANDERSON's club, The Loft, has moved from Camden's HQ to The Blue Note... KRUDER & DORFMEISTER have signed up to mix the next "DJ Kicks" album for Germany's K7... MORY KANTE's "Yeke Yeke" is to be rereleased once more, this time with mixes from Holland's Klubbheadz... CLUB FOR LIFE, the club which helped Jeremy Healy get where he is today, are returning to their original home, The Gardening Ciub... Edinburgh's top techno night PURE celebrate their sixth birthday on Friday, August 23... Derrick Carter has recorded the vocals for the next SALT CITY ORCHESTRA single... WARP celebrate their seventh birthday with a second "Blech" album. This time it's mixed by DJ Food and released on CD only on September 23... Count Dubulah is leaving TRANSGLOBAL UNDERGROUND. According to the press release, it's so he can concentrate on building a full-sized Transylvanian castle out of Jaffa Cakes... London's major record shop FLYING have moved from their old Kensington Market stall. They can now be found at 47 Beak Street, London W1R 3LE, Telephone 0171-734-2746, They're also hosting a party with Habit at a yet to be confirmed central London location on August 24 with DJs Roc & Kato, Harvey, Lofty and Jo Mills. . . Glasgow's RUB-A-DUB crew have transferred their entire operation to the Glasgow office. Meanwhile, CLUB 69 have confirmed some future guests which include Craig Thomas (August 17), DJ Lewis (Aug 24) & Robert Hood (October 19)...

GRAEME PARKIN TABLOID SPLASH!

RAEME PARK has been the subject of a bizarre tabloid sensation. The DJ Casanova found himself the attention of the country's news-hounds after "Coronation Street" actress and "Rear Of The Year" winner Tracy Shaw (Maxine in the

soap) was reported as having an affair with Parky in the Daily Mirror.

In the showbiz column of the "Daily Mirror", Shaw was reported as "enjoying romantic nights out with him over the past two weeks". Park was so angry over the allegations that he phoned "The Manchester Evening News" to deny the whole story. The DJ added that he had only recently got back together with an old girlfriend.

Park commented: "It's wishful thinking on her part. I'm a one woman man and I'm already spoken for."

★ Graeme Park has also announced he will no longer be the weekly resident at Manchester's Hacienda. He will, however, continue to play there once a month.



UNDERWORLD - NO SELL OUT

UNDERWORLD have come under fire on the Internet because of their connection with a TV advert for "The Daily Telegraph".

The row, which relates to the Underworld soundtrack for the advert, was one of the fiercest debates to date on the UK-Dance Usenet Newsgroup, a discussion group on the Net. Many UK-Dance subscribers asked if the band's association with a pro-Tory publication prompted questions about their political allegiances. Explaining that he browses UK-Dance to "read about the good things happening", Darren Emerson joined in the fray by posting the following message: "Sorry to sound like a moan but, come on, who gives a fuck about this political crap? I thought that this [UK-Dance] was about dance music.

It's not the first time Underworld have been involved with TV advertising. Most of the group's media work comes through the Tomato multi-media design collective. Karl Hyde and Rick Smith, Emerson's Underworld partners, regularly work with the company on everything from ad campaigns to exhibitions. Tomato have produced commercials for Lil-lets, Nike, Orange Communications and Adidas.

★ For details of how to get involved in the discussions on UK-Dance plus everything you ever wanted to know about the information super-highway, see Wired Up, our new Internet section on page 144.

award for Album Of The Year at Muzik's SAS Awards

Underworld collecting their

MUZIK MAKES THE WORLD GO ROUND

"MUZIK MASTERS", our first compilation album, will be released on September 2. Featuring fulllength mixes from Roger Sanchez, Dave Clarke and Fabio, it will be available on deConstruction on CD and cassette. See pages 18 and 19 for full details.

Meanwhile, the response to our forthcoming Bedroom Bedlam slot on Radio One 's "Essential Mix" has been overwhelming, with the Muzik office inundated with mix tapes from readers. Next month's issue will feature full details of the special Radio One show.

FABIO QUITS SPEED

FABIO has left London's Speed club after nearly two years as a resident. He announced his departure last month and it follows LTJ Bukem's decision to quit in June. Together, they helped to establish Speed as a ground-breaking night which converted many people to the sound of drum 'n' bass.

However, the promoter of Speed, Leo confirmed that Muzik's 1995 Club Of The Year would continue.

"We'll obviously miss Fabio, but there's plenty of talent out there," said Leo. "There are a lot of new styles coming through and we intend to incorporate them into Speed." Kemistry & Storm will now be joined as residents by Doc Scott (every month) and Spinback (every fortnight).

Fablo and that Jumper

Communiqué*1



All Funked Up - Mother

The anthem brought to fever pitch. Remixes to savour from Jools & Skins, Scott Hardkiss, Itchy & Scratchy, DJ Icee & Mother.

Do Me Right - Inner City

More your love, Kevin and Paris prove there ain't nobody better. Mixes by Serial Diva, Lisa Marie Experience, Urban Sound Gallery aka Chez 'N' Trent, Xen Mantra, Stacey Pullen & Inner City.

Madagascar - Madagascar

Everyone's favourite percussive workout goes crossover. New mixes via Scott & Ken, Danny Taurus, D.I.Y., Madagascar & Xen Mantra.

Communique - Six6 Anthems Remixed

Luxury packaged 2 x Cd / 2 x Mc or limited edition vinyl. 22 classics, 22 remixes. Love and additional production from Sasha, Fathers of Sound, Tall Paul, Junior Vasquez, Roger Sanchez, Ashley Beedle, Serial Diva, Johnny Vicious & more.

Six6 Dodr. M. - Dod avex ux



SMOKING

Chief Medical 1 mg Tar



CAUSES CANCER

Officers' Warning 0.1 mg Nicotine



ON September 2, 'MUZIK MASTERS', our first compilation album, is released by deConstruction in conjuntion with Cream.

With a cover as distinctive as the talent on show, 'MUZIK MASTERS' features mixes from three of our one-time cover stars. Fabio. Dave Clarke and Roger Sanchez, and brings together the best in drum 'n' bass, techno and house.

All three mixes, created exclusively for the album, are a reflection of the sounds which can currently be heard at leading UK clubs such as Cream, Speed, The Orbit, Hard Times, d.o.p.e. and Bugged Out. They reflect the positive and progressive aspects of this ever-expanding scene. Which means Dave Clarke completing

his mix in one take, precisely as it should be, Fabio pioneering the beautiful sound of the UK underground and Roger Sanchez proving how house music will never lose its infectious appeal. 'MUZIK MASTERS' is three wonderful music masters at work. Enjoy.

Fabio on his 'Muzik Masters' mix

"I HOPE you enjoy listening to this drum 'n' bass mix. The music on it isn't brand new dub plates which haven't been heard of before. All the tracks are available, because this is a compilation of some of my favourite tunes from the last year or so.

"If you listen to the haunting beauty of Source Direct's 'Artficial Meaning' and PFM's remix of JMJ & Richie's 'Free La Funk', these tracks show the giant steps we have made

Fabio's tracklisting

SUBJECT 13 - "Phuture" CARLITO - "Carlito's Way" Q PROJECT - "Airtight" SOURCE DIRECT - "Artifical Meaning" JUAN ATKINS - "The Flow (Alex Reece Mix)" FRANK DE WULF - "Drums In A Grip (Wax Doctor Mix)" JMJ & RICHIE - "Free La Funk (PFM Mix)" DIGITAL - "Space Funk" PFM - "The One And Only" CARLITO - "Heaven"

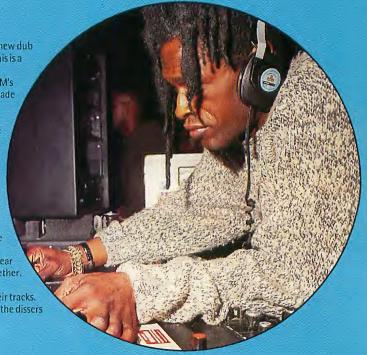
embryonic stages. "Most of these artists have maintained a solid faith in their music. They've been laughed at by many house DJs and jeered at by many techno artists. It's great that they can now share a platform with two of the most highly respected DJs of their genre in Dave Clarke and Roger Sanchez.

with this music. Even in its

"Listen closely and you'll hear

jazz, soul, dub, reggae, lover's rock, house and even rock influences all fused together. That's what makes this music so unique.

"A big respect goes out to all of the artists who made it possible for me to use their tracks. Journos have called it 'nineties punk', but I'd rather call it 'nineties funk'. And all the dissers and doubters can stick this where it really hurts."





Dave Clarke on his 'Muzik Masters' mix
"I WOULD like to point out that this mix took

as long to make as it did for you to listen to! I didn't rehearse it. It's human! I obviously knew which tracks I was going to use, because they had to be licensed, but I didn't plan a running order.

"I did find it strange putting only 18 tracks into one hour of music, because I would normally fit in around 50. There were restrictions with licensing costs, but I'm still very happy with the mix. This is how my set sounds when I perform for four or five hours, when I usually play tracks for much longer. Sharing this album with

Dave Clarke's tracklisting

THOMAS BANGALTER - "Outrun" DJ MILTON – "Runnin"" CHEAP KNOB GAGS – "Bell Winch" THE BLUNTED BOY WONDER - "Times Square" ACID KID – "Live Appearance" ACID KID - "Back And Forward" GRDUP X – "Something Different" LESTER FITZPATRICK – "L Trax" SURGEON - "Badger Bite" KAREEM SMITH - "Killer Beez" DJ VALIUM – "Running In October"

ODC VERSUS CARI LEKEBUSCH – "Mecano" DJ DEEON - "On Da Run" EMPIRIDN - "Narcotic Influence (Dave Clarke Mix)" **OUTLINE** - "First Contact" SANTONE - "D-Tech" REGIS - "Ital" RAQUL DELGARDO - "Distant Avenues"

Fabio and Roger Sanchez is excellent, because it allows people to hear other styles of music which they may otherwise be missing. There is good music in all genres. Having said that, I don't think there are too many people out there who listen to just one style of music now. When people go out clubbing, they tend to pop into the other rooms to see what else is going on.

"As for the mix, well, I try to see music like sex. You need to have more than one climax, with no premature ejaculation and plenty of foreplay. Someone pointed out that the mix becomes really intense after about 25 minutes. That's about right for a first climax! I did include a few FX on there, but they were all done live. There are too many fakers out there doing mixes on pro-tools. "If you can't cut it live, you can't cut it at all."

Roger Sanchez on his 'Muzik Masters' mix

"THE first thing I did with this mix was to sit down and ask what it was that I wanted to say. As it was for Muzik, I wanted it to be a reflection of what it is I'm into musically, what the vibe is for the club scene at this level So I chose the tracks I like most right now, the ones which are working for me the best. Then I tried to

Roger Sanchez' tracklisting

THE REPUBLIC - "Let's Do It"

MAW - "What A Sensation (Sensational Mix)"

LOVE TRIBE – "Stand Up (Narcotic Mix)" FK – "Hypnodelic (Todd Terry Mix)"

DJ Q - "Space Dance"

BLACK PHUNK – "Funk 4 People (New Phunk Mix)" PAUL JOHNSON – "No Big Thing"

SECRET KNDWLEDGE - "Love Me Now (The Loft Seret

Knowledge Mix)'

TRANSATLANTIC SOUL - "Release Yo' Self (Liquid Mix)"

DAVE CLARKE – "Southside" REEL 2 REAL – "Jazz It Up (Eric Morillo Project Mix)"

JDVANOTTI - "L'Ombelico Del Mundo"

ROGER SANCHEZ PRESENTS ORCHESTRA 7 - "Rhumba (La

Patra Mix)"

HAMILTON BOHANNON - "I Wanna Dance All Night (Joe

[Vannelli Dub]

DJ LINUS – "Squirrel" NU COLDURS – "Desire (MAW Dub 3)"

DJQ - "We Are One"

mix them in such a way that they give you the feeling of being there right within a club environment.

"I wanted to specifically try and stay away from as many big, obvious records as possible. I have a very open mind musically. With this vibe, whenever I play out, it's a mixture of soul and of ruggedness. Tough beats and tough tracks but, at the same time, they have to be soulful. I believe people will be surprised because there are some not so obvious cuts here. I just wanted to be sure people have an accurate representation of what my DJing is all about.

"Dave Clarke mixed into Reel 2 Real? That's a mix I've done before in a club and the response was amazing. It wasn't a Reel 2 Real

tune when I did it, it had been issued as an Eric Morillo Project cut on Strictly Rhythm.

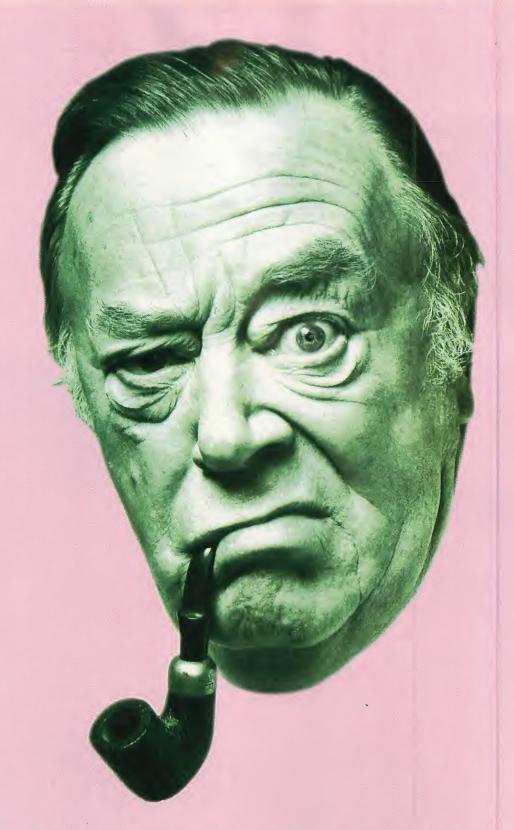
"At the moment, I think my direction is swinging a little more towards the underground. Not so much dubby, it's more that the type of vocals I'm playing now have a bit more of an experimental edge to them. There are lots of vocal tracks which aren't big piano records, you know.

"I used three decks for the mix. There was a point where I had two copies of 'Stand Up', the dub and the yocal version,

and I cut the vocal version as I was coming out of 'What A Sensation'. And I also had two copies of 'What A Sensation' to mix out of the track I was playing before that. I did a lot of doubling back and forth, too. I didn't use any digital delay or FX. Whatever you hear was created with three turntables. The backspin is me taking two records and spinning one back at the same time. Rather than taking the approach of digitally editing to make it sound amazing, I did it exactly the way I'd do it in a club.



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life >>>





It came from outer-space, from another dimension in the space-time funk loop. Piloted by MAX BRENNAN, the good ships Fretless AZM and Universal Being are now boarding

HE says "tribal alien funk", I reckon "wiggy intergalactic fusion". But one thing's for sure. Pinning the extraordinary sound of Max Brennan down to a mere three or four words is nigh on impossible. There is, however, always a common element. Things which are not

Close to Brennan's home in Cowes on the Isle Of Wight is a top secret Plessy base. And whatever the electronic giants are up to out here, they're not telling a soul. Giant satellite dishes rotate in ominous silence. An enormous tower beams radio waves into the outer

"Some say it's all been having a rather strange effect on the people who live near here," murmurs Brennan conspiratorially as we pass by.

So perhaps that's the explanation. Listening to Brennan's current two-pronged album assault on the delicate ears of Joe Normal & The Masses, Fretless AZM's "From Marz With Love" and Universal Being's "jupiter", there's something weird and wonderful going on. Created almost entirely in his front room, they're both phenomenally off-the-wall brews of jazzual ambience, Fourth World funk beats and deviant loopy trips. Boogie basslines riff off psychedelic analogues, tablas and bongos drift in and out of the mix, loose melodies and spooky arrangements twist the original concept of fusion into wild new shapes.

Only Pork's Steve Cobbey can presently match this stuff for such sheer ingenious and

casual musicianship.
"I actually think living here on the Isle Of Wight means I'm quite out of touch," declares "I actually think living here on the Isle Of Wight means I'm quite out of touch," declares If I could choose to live anywhere, it would probably be Sirius, because I think there are some really large beings out there. . . And they're interested in us."

Don't be deceived. Brennan might be an easy-going paranormal obssessive, complete with theories of ancient alien visitations and faces on the surface of Mars, but his music burns with a ferocious cohesion. Adopting the name of Cide, he's even made a house EP which will have 16B and those Idjut Boys looking over their shoulders.

Beaming out on the criminally low-key Holistic label, Brennan's latest long-players are actually the follow-ups to 1995's equally wondrous "Holistic Rhythms" (which he released as Universal Being) and "Ultimate Maxploitation" (as Fretless AZM). Before that, Brennan was just a day/dreaming painter and decorator with a sideline in music. But it's now fair

was just a day-dreaming painter and decorator with a sideline in music. But it's now fair to say that, when justice wakes up from her temporary sleep-in, he will be up there in the "Madcap Genius" gallery alongside the likes of Fela Kuti, Frank Zappa, Captain Beefheart, Herbert, Global Communication and Plaid.

Back to those aliens, though. What does he reckon those little green men are listening to on their Xargon-ray Technics?
"Fretless AZM," comes the immediate reply.

You see. ET did have good taste, after all.

words Calvin Bush picture Matt Bright

Fretless AZM's 'From Marz With Love' and Universal Being's 'Jupiter' are both out now on Holistic. Cide's 'Pull Thy Boots' EP is available on As It Is and a single as OH Krill follows next month on Beau Monde

uppers and, downers

- * BBE "Seven Days And One Week". Without question, the Ibiza anthem.
- * The finest TV programme ever, 'The Simpsons', finally coming to terrestrial television. Can't wait for the Michael Jackson episode
- * Underworld getting the massive hit they have always deserved with the brilliant "Born Slippy (Nuxx)" crashing into the national charts at Number 2. Triple lagers all round, then?
- * Basic Channel going dub-stylee with Rhythm & Sound's "Never Tell You". Is there anything that Maurizio and his mysterious crew can't do?
- * Vibrating mobile phone batteries, as seen at Tribal Gathering. So now you can be slap bang in the middle of the dancefloor and still have your Mum on the blower reminding you to tidy up your bedroom
- * Those rather cheap (just £7.99!) but amazingly airy Next V-neck T-shirts. The ideal piece of summer kit for those who'd rather throw their dirty T-shirts away and buy new ones than simply
- * Croacid, Loaded's fierce new label dedicated to the sound of the Croatian acid underground. The war is over, let the beats begin to fire
- * LTJ Bukem and the Logical Progression mob rocking the terrace of Amnesia. Even Ibiza couldn't resist this almighty drum 'n' bass onslaught
- * The return of those old hardcore rave classics. 2 Bad Mice, Origin Unknown and Genaside II. One in the eye for the people who dismissed these mental beat masters the first time round

downers

- * New laws in Ibiza making It illegal to hand out club flyers. So how the hell else are we supposed to find out what is going on?
- * Any compilation series which is past its third volume. "Rebirth Of Cool 6" and "Goa Trance 4". If it's past three, it's past it
- * Sandals in clubs. They may feel light and airy at the start of the night, but by the time you leave, your feet will have been stomped black and blue. It gives a whole new meaning to the phrase club foot, Ouchl
- * Fairground rides at all-nighters. What next? DJs selling candyfloss? We go clubbing for the music and the vibes, not to meet Billy Smart
- * Anyone playing live and shouting at the audience, "Motherfucking dance, dudes!". If we think an artist's good enough to dance to, we'll do it without being told, thanks very much
- * France following Britain's example and introducing its own version of the CJA. Then using it to bust parties, like last month's Blue Room bash
- * The venue which charged us a 20 per cent booking fee on top of the price of our tickets for Terry Callier. That's not a fee. That's a mugging, mate * Armando and Club UK's Steve Harvey

both falling seriously ill. We wish you

well, guys

erubund

LUCK SPREADER

Ray Charles plus Marvin Gaye plus Tangerine Dream plus

Yes equals LEWIS TAYLOR, a man set to take r&b into the next century

IT'S a pretty common problem for multi-instrumentalists proficient in various different styles of music. They can't

decide what to do for themselves so they end up as producers, interpreting the sounds of other artists rather than finding their own musical path. But not Lewis Taylor, Island Records' soon-to-be r&b star. Even though he's taken his time about it.

"My dad was a musician, a percussion player, and I grew up listening to his big collection of Motown, Stax and jazz," notes Taylor. "It was natural for me to come back to r&b, but I wanted to do it properly. It's a bit like learning a language. So I decided to spend around 18 months researching the subject. I mainly did it by buying hundreds of records, from pre-war blues, tracks made by one old guy and his guitar, through to people such as Ray Charles, the Memphis stuff and so on."

Island originally signed Taylor on the strength of a demo tape, which is something of a real rarity for a record label these days. By the start of 1994, he had what he terms "a generic r&b album" ready to go, but this was halted when he suddenly came up

with "Lucky", the track which he has just released as a single.

"To be honest, I recorded it by accident, but I immediately knew I had found my own take. With 'Lucky', I've brought in elements which I'd previously blocked out. It's more eclectic than anything I've done before. More atmospheric, too."

The elements Taylor is talking about include the influence of albums like Tangerine Dream's "Phaedra", Tim Buckley's "Star Sailor" and Robert Wyatt's "Rock Bottom".

"I'll now even admit to being a big fan of prog rockers Yes," grins Taylor. "I've loved them since the age of seven."

As it's finally turned out, his imminent eponymous debut album has all the traditions of quality black music, of gospel, blues and soul, but never as smoothly and as evenly spread as people like D'Angelo and Maxwell. Through his idiosyncratic means, Taylor has produced an evocative album which will stir the emotions and reap rich rewards on continued listening.

On top of that, there's his voice. With shades of Marvin Gaye's troubled but fulfilling "Here My Dear", it's the blackest sound you are ever likely to hear from the mouth of a white guy. For this alone, "Lewis Taylor" will rank as one of the r&b albums of the year. Get "Lucky" to start with.

words Michael Morley

'Lucky' is out now on Island. 'Lewis Taylor' follows at the end of this month

Muzik's Ibiza comedown has been eased this month by the following tunes:

Tohu "Tahaa" (Flav 12 ingh Banmark)
Tabu"Taboo" (Flex 12-inch, Denmark)
Plastikman
E-Dancer
Norma Jean Bell "I'm The Baddest Bitch" (F Communications 12-inch, Fran
Mother
Funky Green Dags "Fired Up" (Twisted 12-inch)
Robert Hood"The Pace" (M Plant 12-inch, USA)
George Michael "Spinning The Wheel (Remixes)" (Sony 12-inch)
POB"The Essence (Remixes)" (Seismic 12-inch)
Wulf 'N' Bear/R Factor "The Lair" (20/20 12-inch)
Blim"Jeamland" (Emoif 12-inch)
Playboy"In Da Jungle" (white label, USA)
Sandy Rivera Presents "The King Size EP" (Distant Music 12-Inch, USA)
Dubtribe"Desert Moon" (Organico 12-inch, USA)
Maxwell
Happy Days"Happy Days EP" (Aquarius 12-inch)
H.O Featuring Billie "Nobody's Business" (AM:PM 12-inch)
Kosmik Kommando, "Chimera Two EP" (Chime 12-inch)
Mr Scruff"Limbic Funk EP" (Pleasure 12-inch)

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ONKYO

respect

COLIN FAVER explains the credits on his new mix album

COLIN DALE

Colin has been a friend of mine for ages. We worked together when Kiss began as a pirate radio station and we've always respected each other. I first met him when I was working in clubs and he was playing jazz funk. We've always had pretty much the same musical tastes. There's a rumour we've fallen out? That's bullshit. I saw him just this weekend out in Berlin. I think his timekeeping is actually a little bit worse than mine. Mine's got better in the last couple of years.

ROLAND CASPER

Roland is a DJ from Cologne in Germany. He's been making techno for quite a few years and did a lot of the early stuff on Force Inc. He also runs this club in Cologne called Psycho Thrill. It only holds about 100 people, but it's always really crowded. I played out there a couple of months ago and it was one of my best nights ever in Germany. Roland also has his own label, Essence. He gets a credit because I rate him as my favourite German DJ.

KISS 100 FM

What does Kiss mean to me? A job! No, it doesn't mean that much to me now because it's just a big business. At one time, it meant quite a lot, but I still enjoy doing my show. I actually prefer it to playing in clubs because there's a lot more freedom and you don't have to worry about people staying on the dancefloor. I started with them when they were a pirate station, about six months after they'd launched. I was recommended by Paul Oakenfold and Max & Dave, who do the hip hop show. Kiss is important to dance music. Before Radio One started doing dance at the weekend, Kiss was the only station playing it in London. And it's still important for breaking new artists.



LUFTHANSA

On the album, it says "Lufthansa, for all the free drinks". I fly backwards and forwards to Europe quite a lot and I do tend to take advantage of their lounge while I'm waiting. I haven't reached gold status yet. I'm about a couple of thousand miles short. I actually travel with a lot of airlines, but Lufthansa is the one which came to mind. I guess they're my favourite. I think the worst experience I've had while flying was on my very first trip to Tangiers. It was the roughest flight ever, one where the plane suddenly dropped a quarter of a mile and everyone started screaming. After that, I could put up with just about anything.

BRENDA RUSSELL

She has been my girlfriend for the last five years. She sent a demo tape to my radio show at Kiss years ago and I was very impressed. She was so knowledgeable about music and her mixing was amazing. Then she began driving me to all my gigs so we'd spend hours together in the car. I suppose that is how we got to know each other. We run the club night Deep Space together. As for Dling, she's almost as popular as me now, especially in Austria, Switzerland and Germany. These days, she works at Phuture Trax doing radio promotions. What would happen if Brenda was not around? There'd be a big hole in my life!





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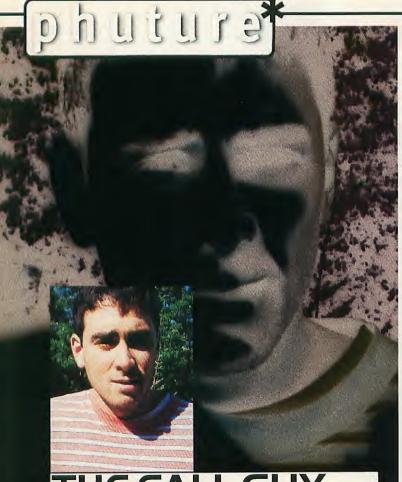
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THEFALLGUY

It might not have yet reached every small-town backwater, but Philadelphia's JAMIE MYERSON is living proof that drum 'n' bass can achieve global dominance

EIGHTIES pop music wasn't all that bad. Not according to 21-year-old Jamie Myerson. Because if it hadn't been for groups such as New Order, Depeche Mode and The Cure, he wouldn't have started thrashing skins and dabbling

Making the quantum leap from synth pop to early breakbeat, Jamie started churning out drum 'n' bass from his pad on the outskirts of Philadelphia and quickly found himself signed to Reinforced, the much revered British imprint. Considering America's rather miniscule jungle output, this is something of a novelty. Which is why Jamie holds a pragmatic view of the predilections of his home market.

"I wouldn't do anything like what's happening in Britain. Americans can't cope with Amen breaks flying all over the place or with basslines which make their ears bleed. Unfortunately, you have to accept that situation if you want to sell records."

Not that this means Jamie is going to sign some kind of Faustian pact and swop quality for commercial success. As far as he is concerned, the two can coexist. To prove the point, his tracks are smeared with futuristic sonics and contagious hooklines. This is what Dego from Reinforced must have heard when Jamie slipped him a demo tape during a DJing pitstop with Josh Wink at a local nightspot.

Adopting the monicker of JLM Productions, Jamie's first release was "Find Yourself" for the Enforcers series. Three Reinforced EPs down the line, plus a couple of tracks on Sm:)e and Myerson is currently assembling an album for Wink's Oyum label.

He has definite plans about what he wants it to achieve.

"The tracks will have song structures, with verses and choruses. I'd like to create something for people to sing along with. My ideas are based around melodies, not beats and technology."

And melody is decidedly to the fore of "Autumn", Jamie Myerson's latest ILM Productions track for Reinforced.

"When I put music on, I don't want to be irritated," he says. "I just want to relax. I hope people can do just that with my stuff."

words Veena Virdi

JLM Productions' 'Autumn' is out now on Reinforced

heroes

RALPHI ROSARIO fields questions from SALLY RODGERS of A MAN CALLED ADAM

SALLY RODGERS: Ralphi, you are generally regarded as one of the originators of house music, but were you really conscious of the importance of those early tracks when you were creating them? RALPHI ROSARIO: No, not at all. At that time I was only about 14 or 15 years old. You don't expect anything to go anywhere when you're that age. You just do what you do out of sheer enjoyment. SR: What were you listening to

RR: I was mainly listening to lots of disco records. I was hooked on stuff from the late Seventies and early Eighties.

SR: Your best known early track, "You Used To Hold Me", came out on the legendary Hotmix 5 label. Can you tell me who were the other four producers in the Hotmix 5 team and how did you get together?



RR: There were actually only three of us involved. Kenny Jason, Mickey Oliver and myself. We basically got together through playing on the radio. We were all doing mix shows at the time and we decided to venture out by setting up a label.

SR: I know you spend a lot of time in Italy as well as Chicago, so where do you consider home to be?

RR: Home is Chicago. Definitely Chicago.

SR: You did very little recording between 1990 and 1993, but I know you were DJing all over the world during this time. If it's not too political, can you tell me which club is your absolute favourite?

RR: Mmm, my absolute favourite club... Well, I don't really have just one, although I like Salvation, a club which opened up in Miami a few months ago, and the Sound Factory Bar and Twilo in New York. In Italy, there's Paradiso, Crossover and... Come to think of it, the coolest place I know in Italy is The East Side. The clubs I like the best have large spaces and massive sound systems.

SR: You worked with Emilio Estefan, the producer and husband of Gloria, and I once saw a picture of his fabulous beach house studio in "Hello" magazine. Did you get to go there?

RR: I'm afraid not. And I didn't really work with him, I just did some mixes of Gloria Estefan's "Tres Deseos".

SR: What are you working on at the moment?

RR: Right now I'm in the process of updating my work system here in Chicago. I've been fortunate enough to stay at home for the last few months, so I've really been able to concentrate on that. What I'm trying to do is to branch out and invest a bit of money in a studio space. It's always been one of dreams to have my very own studio.

SR: Which people currently working in house music impress you the most?

RR: Ooh, that's a hard one ... To be honest, there aren't many artists I look for at the moment. But as far as producers and remixers go, I like Danny Tenaglia, David Morales and Junior Vasquez.

SR: What about A Man Called Adam? Did you like our mix of "Brinca"?

RR: Yeah, I did. I always get off on the idea of other people interpreting my work. I really enjoy the fact that I can listen to and appreciate their skills as artists in their own right.



Sally Rodgers



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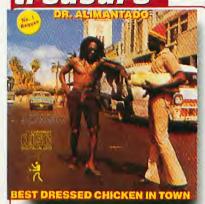
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buried treasure



This month's forgotten classic is DR ALIMANTADO's 'Best Dressed Chicken In Town' album

BORN Winston Thompson and also known as The Ital Surgeon, Dr Alimantado started out as a DJ for Lee Perry during the early Seventies, before launching his recording career with tracks cut at some of Jamaica's most famous studios, including Black Ark and King Tubby's. Alimantado then joined the Channel One stable and, as the decade unfolded, he became something of a cult figure in the UK. So much so, he emigrated here in 1978, the year that his "Best Dressed Chicken in Town" album first appeared.

Originally issued on Greensleeves, "Best Dressed Chicken..." pulled together the very best of Alimantado's material from 1972 to 1977 and took its title from his most successful track. The cover featured a shot of him strolling along a Kingston street, apparently oblivious to the fact that the flies of his ragged shorts were undone, but the music inside suggested a man with an incredibly rich imagination. Some priceless friends, too. Throughout, Alimantado's heavily rub-a-dubbed toasting was offset by sweet harmonies from Gregory Issacs, Horace Andy and Jackie Edwards.

The highlights ranged from "I Am The Greatest Says Muhammed Ali", a track torn apart by wah-wah guitars, to "Tribute To The Duke", a suitably rocksteady-ish salute to Duke Reid, to the sub-bass eathquake of the title cut. The latter also exhibited Alimantado's delightfully off-the-wall lyrics, while "Poison Flour" and "Gimme Mi Gun" combined strong political messages with generous dashes of surrealism. Which may explain why, instead of dodging bullets like the more overtly militant rockers whose songs reflected the violent mood gripping Jamaica around this time, the closest that Alimantado came to death was when he was knocked down by a Kingston bus. "Best Dressed Chicken..." was reissued

on CD by the Keyman imprint in 1987 with several bonus cuts, most notably a wild reworking of "Poison Flour" called "I Shall Fear No Evil", on which all the guys at the mixing desk can be heard singing along to the chorus. Occasionally copies appear in second-hand racks, so if you see one, be sure to buy it. You'll make an old man very happy. Dr Alimantado, who was last heard of living in Holland, will also be pleased.

phuture

HOME SWEET HOME

House? Well, sort of. Jazz? In a way. But HOUSE OF JAZZ is something else besides. Which is why the current interest in this Chicago outfit is long overdue

IT'S just past 11 on a cool June night in Chicago. The studio is packed with samplers, keyboards and all manner of FX belonging to House Of Jazz. Waves of smooth, deep house spill from the monitors, soaking the room and drifting into the office beyond.

Two of the House Of Wax guys, Chauncey Alexander and Sherman Burks, are relaxing in the studio. Wayne Beli, who runs Urgent Music Works, the label the band records for, is flicking through some paperwork. The remaining member of the team, Joseph Long, is elsewhere.

"He's a family man," laughs Sherman in his gruff, Muddy Waters-style tones. "He can't hang out with us because his kitchen pass has expired."

So it is left to the three of them to offer an insight into House Of Jazz. Although Wayne takes care of the label, he's also the executive producer of all the material.

"I take what they do in the studio and fuck it up," smiles Wayne. "It's a shitty job, but someone's got to do it."

It works, too. House Of Jazz have been picking up a lot of attention lately. Their 'Club Swing Volume Two", a funkfuelled mix of retro cut-ups, has been massive at places like Plastic People for months. And just as their 'Time Out For Love', a track sung by Ladina Whitfield, is set for release on Urgent Music Works, Slip 'N' Slide have picked up another of their vocal projects, a swinging garage stormer featuring Jolynn Murray.

Not that House Of Jazz are new to the world of dance music. Before Wayne set up Urgent Music Works, he ran their

Not that House Of Jazz are new to the world of dance music. Before Wayne set up Urgent Music Works, he ran their hip-as-you-like Lazy Boy imprint. Before that, the four of them were signed to Marshall Jefferson's classic Other Side label as Bigger Than Life.

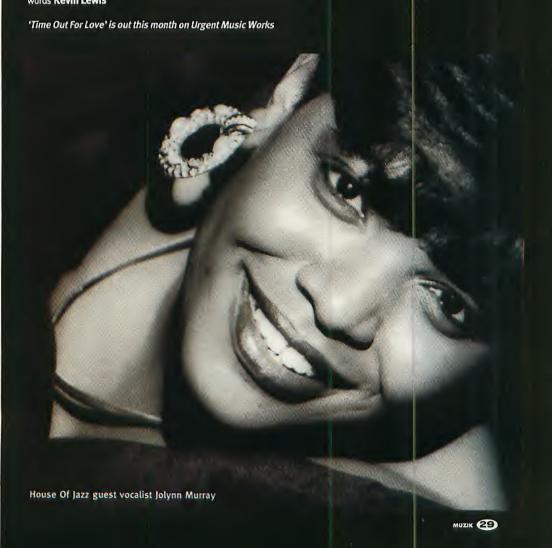
"We're the kind of people nobody hears about," sighs Sherman. "But we've been here since the beginning." Indeed, on the "been there, done that" scale, Sherman beats them all. When house music first blew, he was one of the only people with any equipment. Almost every Chi-Town producer you can think of got their first taste of success thanks to his studio on Artesian Street, most notably Marshall Jefferson, Adonis, Mike Dunn and Farley "Jackmaster" Funk. The list just goes on and on. On top of that, he also ran the legendary Westbrook Records with Bam Bam. And then he made the kind of mistake nobody could forget.

"We were going to put out 'French Kiss' on Westbrook," he remembers. "When I first heard it, I said, 'Hey man, that

"We were going to put out 'French Kiss' on Westbrook," he remembers. "When I first heard it, I said, 'Hey man, that record is the bomb'. But Bam Bam wouldn't have it. He just said, 'Well, I don't know, man'. I was like, 'What?! Put it out. It's a hit'. But he wouldn't have it."

House Of Jazz haven't managed to come up with a "French Kiss", but the signs are they're on the right track.

words Kevin Lewis



phuture

NORMAN WISDOM!

Spearheading the German house invasion, this man has more pseudonyms than a tax dodger. Today, he's calling himself TERRY LEE BROWN JUNIOR

TERRY Lee Brown Junior. Who's he?

HIS name is actually Norman. Norman Feller. He's a 23-year-old DJ and producer from Darmstadt, a German town 30km south of Frankfurt. His initial productions were for the Influence label, where he made his name with "The Big Deal", a track credited to Storming Norman. He then hooked up with Tom Wax from the mighty Phuture Wax imprint, for whom he recorded huge hard house tunes like "Watchman's Theme" and "Cut The Midrange" under his Watchman guise. He also records as Twisted Minds, Lectric Cargo and Wax Scientists, as well as Terry Lee Brown Junior. Oh, and he's reluctant to issue photographs of himself.

Terry Lee Brown Junior. The sound of. . .

"Bad House Music". It was this groovy production which proved the Germans can make house as good as anyone. A sample of the track is used as a jingle on Colin Dale's Kiss 100 FM radio show and Dale has played every single cut from the new Terry Lee Brown Junior album, "Brother For Real". The likes of

"City Lights" reflect the mood of dancefloors right across Europe, as clubs such as Hard Times become increasingly experimental and steer away from garage in favour of "bad house music".

Terry Lee Brown Junior. He say what?

- "My name is a joke! It just feels right for house music. I don't know why."
- "What do I look like? When people hear my music, they think I'm black. But I am a white man. I hope nobody has no problem with this. I just look like a normal human being."
- "House is taking off in Germany because people don't want to hear fast beats these days. They're all bored with that style. When the beat is slower, you feel the groove more. I just love groovy music."
- "Colin Dale played every track? Oh, that gives me a nice feeling."
- "Yes, Germany is very happy about beating England in Euro '96. There's no way I'm going to apologise for that!"

Terry Lee Brown Junior. The phuture?

"Brother For Real" is one of the most inspiring and progressive house records of the year. The German house invasion is upon us and Norman is heading the pack alongside Sensorama. With his DJ sets taking in jungle as well as the obligatory house and techno, he seems capable of almost anything. And once all house jocks get hold of this album, this brother is gonna blow. For real.



words Ben Turner

'Brother For Real' is out now on Plastic City, Germany



IN 1987, M/A/R/R/S' "Pump Up The Volume", the chart-busting mega-smash hit, rocketed Dave Dorrell into the wider public consciousness. The track was a collaboration between Dorrell, CJ Mackintosh, Colourbox and AR Kane, and its success was largely responsible for bringing the burgeoning dance scene into the full glare of "Top Of The Pops"-style spotlights.

M/A/R/R/S released just the one single, after which those involved went back to their various day jobs, Dorrell continuing his schizophrenic existence as a DJ and a manager. For a while he managed Farley & Heller, while maintaining his own busy schedule of DJing and remixing artists like De La Soul, Janet Jackson, U2 and The Jungle Brothers. Then he happened upon Bush, the rock band from Shepherd's Bush in west London who are now something of a sensation in the States.

"When I first started looking after Bush, I was DJing at weekends and sorting out gigs at venues such as The Monarch in Camden during the week," explains Dorrell. "But in the end, the responsibility of managing became too big to do both, so

I finally bowed out of DJing and remixing last March. It was okay because all the people who'd booked me knew I might be jacking it in and most of them were friends, so there were no tears about broken dates. It was a relief to get out of the studio as well. I was eating way too much junk food. I was gradually decaying!"

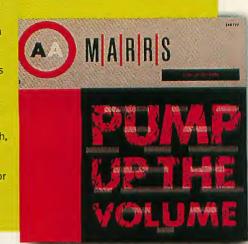
By the time Dorrell quit DJing, Bush had sold an incredible 500,000 copies of their debut album in America, a figure the record has now sold in Canada alone. So it's no surprise to learn that he doesn't regret his decision.

"I've played a few after-show parties on Bush tours and I'm DJing at the group's guitarist's wedding this weekend, but I haven't been near a set of decks in a professional capacity since March, 1995. I still get asked and it's nice to be remembered, but I simply don't have the time now.

"By the way, what picture of me are you going to use for this? I saw that one you printed of Nicky Holloway..."

words Mark Roland





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PIMP FRICTION

What has phunky vocals, abstract beats, oodles of attitude and endless rows? THE SNEAKER PIMPS. Get your flak jackets on

"WE survive on antagonism."

That's Kelli, vocalist with The Sneaker Pimps, the sleaze hop outfit completed by Line Of Flight production boys, Liam and Christopher. Together, the trio craft an abrasive combination of sultry slo-mo beats, seductive hooklines and drum 'n' roll sensibilities all of which goes towards making the Pimps' "Becoming X" album one of this year's sexiest releases.

"Our tracks have an ambiguity to them which is brought about by our inability to compromise in any way," says Christopher. "We believe every musical style has a common thread linking it other styles. This group is

about finding out what that thread is.'

To do so, the Pimps take snippets from the entire lexicon of sound, ending up with an unholy marriage of abstract beats and punk poses. And at the core of it all lies a deep concern with the end-of-millennium cultural dilemma. "Post Modern Sleaze", for example, a central track of "Becoming X", focuses on the way even the most mundane dreams are currently being offered as viable and ironic alternatives to real life.

"It's that 'Thelma & Louise' syndrome," explains Christopher. "It's looking at how all of those supposedly happily married women suddenly ditch their wealthy husbands and try to get some sleaze into their lives after

reading about it in a magazine."

"I'm going to have to disagree here," interrupts Kelli. "People don't ditch lifelong partners just because of

something they've read in a magazine."

But there's no denying the fact that the media has a powerful effect on the collective psyche of post-modern society. Indeed, the Pimps' own "Tesko Suicide" single deals with the covert manipulation techniques of the culture industry.

"It's basically a critique against the glamorisation of suicide," notes Christopher. "Anybody who thinks it's cool to try to kill themselves should be able to buy a kit in Tescos. You may as well make suicide a product."

"I've got to disagree again," interjects Kelli. "People don't commit suicide to be cool."

In case you haven't already gathered, The Sneaker Pimps turn group disagreements into an artform. Barely a topic goes by without that essential creative ingredient, antagonism, creeping into the frame. It's knowing that they're worlds apart which keeps them together.

So is there anything The Sneaker Pimps don't row about?

"Well, we all agree that our music is sexy," offers Kelli.

"We're very sexual people," adds Liam.

And who are we to argue?

words Martin James

'Becoming X' is out now on Clean Up



ream date



CI BOLLAND signals his dream rave date

What is your dream venue?

The mining ship in "Red Dwarf". I really love

the interior, it's exactly the way that I would've designed it and it's perfect place to have a good techno thrash.



You can move this venue anywhere in the galaxy. Where would you put it?

I'd station it directly behind the nearest cloud above Mo's Tavern in Springfield (from "The Simpsons") and all Mo's customers would be invited to come along.

How would you get there?

I'd have to say on my brand new motorbike. It's a Suzuki GSX 750R. It's blinding. It's got a top speed of 300 kilometres per hour.

Who is on the guest list?

Krusty The Clown from "The Simpsons". Jean Luc Picard, captain of the Starship Enterprise. Kryten, the mechanoid in "Red Dwarf". Bob Moog, the man who invented the Moog. Last but not least, I would invite Nostradamus so we wouldn't have any unforeseen police raids. He'd be able to warn us in advance.

Who is the promoter?

It would have to be Quentin Tarantino. Then we could have the end of the party at the start and the plot would thicken!

Which DJ would warm up for you?

The cat from "Red Dwarf". His real name is Danny John Jules and I'm reliably informed he is actually a DJ.

What is on the rider?

Nitrogen Oxide, so that everyone would smile and laugh all night. A crate of Perrier but no alcohol. I can't do that these days. I'd have a 25-minute Thai massage from Sandra Bullock before and after the gig. And to eat? Just a load of lasagne.

Which records would you open and close your set with?

I would start off with Nirvana's "Smells Like Teen Spirit" and then end with The Shadows' "Apache", to keep it tribal.

Where would you go after the gig? And who would you take with?

I'd be teleported to the top of Ayres Rock with Sandra, my personal masseuse.

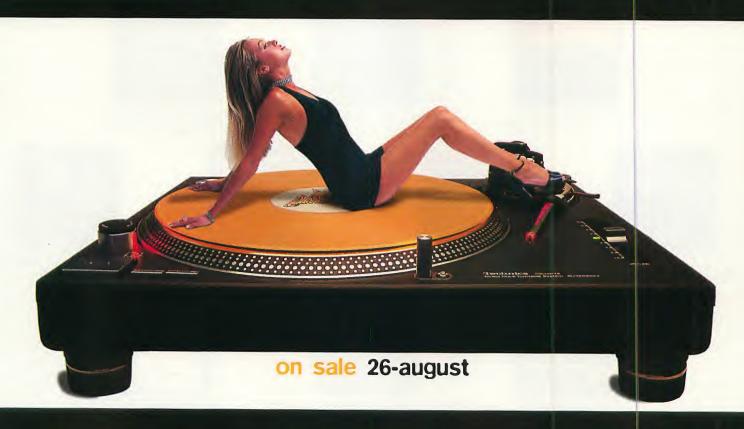
CJ Bolland's 'The Analogue Theater' is released on Internal in September

a retrospective of house 91-96

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volume 4

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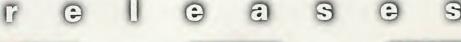


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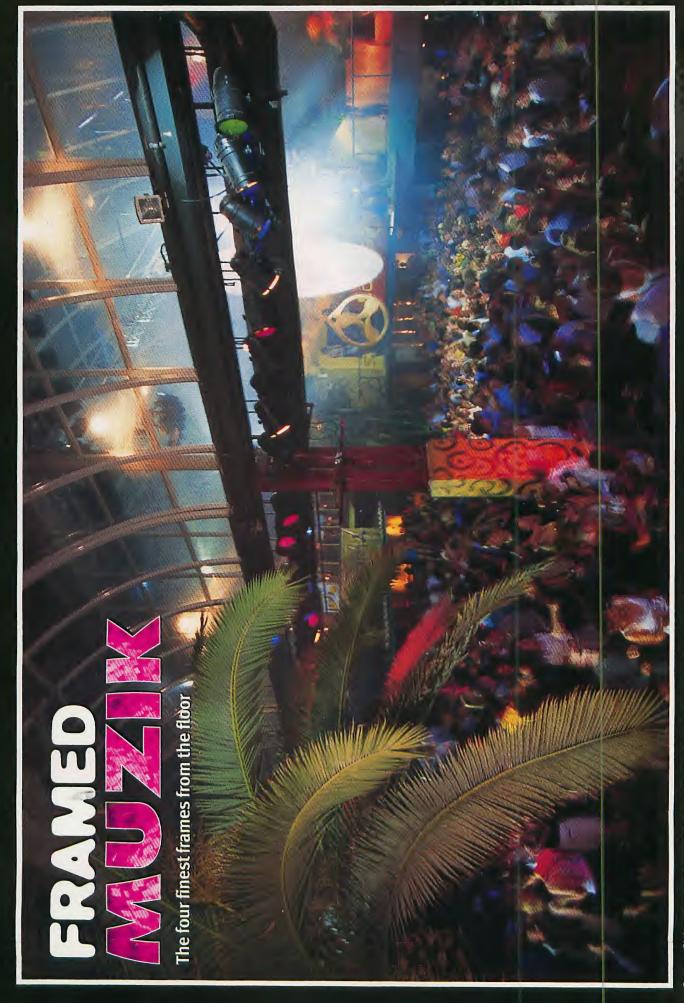
this ain't trip hop? part 3



pump harder-mixed by tall paul (mm 80051)



speed limit 140 bpm plus classics (mm 89050)



Summer Clubbing '96, The Gream Of Ultimate Muzik party at Amnesia. Ibiza, July. picture Raise-A-Head



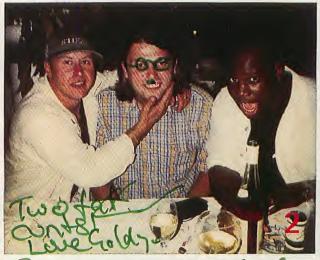


Wimmin: "H.E.L.P." Ibiza & Majorca, July. pictures Jamie B

Lager, lager." 3 Carl Cox: "Respects." Conrad: "Main Player!" Bukem: "LTJ Bukem." 4 Nicky Holloway: "Sir Nichols of Holloway." 5 Mike from Manumission: "Kissing Claire Manumission." 6 Jon Pleased Summer Clubbing '96. 1 Andy Carroll: "Have a large one! Salute." 2 Graeme Gold: "Two fat c***s." Carl Cox: "To Ben and Tony. Respects from Coxy." Darren Emerson: "Love Can't Turn Around... Wot?



Have a LARGE ONE! July



Tu Bener They Respects Flan Coxy? Love Conet Tim Fround List? Lager Lager Domen Grown (6)



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We failed to achieve a medal position in equestrianism at the Olympics.

We failed to even field a team for beach volleyball. But when it comes

to finding the hottest new consumer goodies, hey, we're world-beaters...

WHIZZY DRINKS

Wouldn't it be easier if we just went back to the thirst-quenching days when all you could choose was orange squash or your basic bottle of beer? Now that drinks marketing has gone all scientific, with hydrating bevvys aimed at your average sweaty massive, the new alcopops are starting to look like cough medicine as well as tasting like it. Latest on the clubberoriented market is Wild Brew's alcoholic Guarana drink, which weighs in

> at a light-hearted 4% alcoholic volume. And student all-night fave Pro-Plus can now be obtained in liquid form, so you can finish that Social Studies thesis and still have enough energy left to party like a maniac for the next 48 hours. Call us old-fashioned, but ours is a pint and a packet of salt 'n' vinegar crisps.

This blow-up flyer (below) for a Sony art exhibition at The Blue Note, was produced by Inflate, makers of those must-have blow-up egg cups, mirrors and other pinhating household objects. Too small to make a comfortable cushion and too big to put in your pants or bra for extra padding, a

quick canvass of the Muzik office threw up the following suggestions. A lifeboat for gerbils, a floaty thing for the bath or, if you actually sit on it, a farty noise-maker. Cool. Call 0171-251-5453 for Inflate details.



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sony & the blue note: together fusing technology, fine art and fashion design. aunch night: wednesday 10 july 1996 7.00 pm - 9.00 pm Tance only with this invite. DJ's on the night: DJ Linford, Dave Tipper and DJ Tarnsin. patrick only with this invite. DJ's on the night: DJ tinion, Dave tripper and DJ total the salaring customisers: alexander increase, bording, holmes, mix, grifin, antonio berardi, acupuncture, stephen bliss and voxed generation + the special collective: cosmo sarson, nothing readen, todana fox, mixin planning with be provided.

TOMMY HILFIGER MEN'S FRAGRANCE

If you haven't heard of Tommy Hilfiger yet, then get thee back to British Home Stores' underwear department from whence you came. As sported by Coolio and Sean "Puffy" Coombs on the catwalk, name-checked by Wu-Tang and branded by LTJ Bukem on his Muzik cover, Hilfiger is the hottest name in American sports/preppy fashion. In advance of opening his flagship store in London later this year, Tommy has got in on the whiffy-juice market with this new fragrance. Priced at £22

for a 50ml bottle of Eau De Cologne.

TRI, TRI AGAIN

2 Kool, the way-hip trip hoppers, have come up with a splendid alternative to boring old round records. Triangular ones. Maybe not quite the way Nipper the HMV dog intended it, but that's the

shape the new Mr Electric Triangle (geddit?) single comes. We dread to think what we'd have received if 2 Kool had released the Dr Octagon album.





CACTUS JACK TEQUILA SHOOTER

We simply had to include this one. Let's face it, any drink which a) has tequila in it, b) features a small Mexican sat atop a cactus apparently without any trousers on, c) looks like a bullet and d) also bears a passing resemblance to a female sex aid, easily deserves a mention in Muzik. Found for a pound in some dodgy East End off-licence.

WATERTIGHT COOL

It looks just like ordinary water. And as far as our rather chemically-altered taste buds can work out, it tastes much like ordinary water too. But NAYA contains no sodium and lower levels of mineral salts than lesser spring waters. Bottled straight from the Canadian mountains, NAYA is the hippest liquid refreshment on the New York club circuit. Best drunk chilled.



ET HEADPHONE HOME

They may make you look like some sad Buck Rogers wannabe from a Fifties B-movie but, believe us, these Ergo 2 headphones sound phenomenal. Their open back means they don't press on your ears, so you can wear them for extended periods of time without any discomfort whatsoever. And they're so clear, you can almost hear the cut's sound engineer's bottom burps in the booth next door. Okay, so they cost £140, but they're worth every penny. Available from The Cornflake Shop. Tel: 0171-323-4554.

BAR OF THE MONTH



THE BAR

Nottingham

"WE'D been doing nights in bars all round town. We just thought it was about time we had our own place."

Gary King, from top Nottingham hoedown The House, is shining a light on the origins of his new pre-club warm-up joint, The Bar. No stranger to the world of clubbing, Gary, along with his partners Ian Willis and Hum Feather, ran The Garage for two years before establishing The House early last year.

Their new venture, situated in the heart of Nottingham's Hockley quarter, provides an ideal meeting point for those wanting a few ales before hitting the clubs. And being a few minutes from the city centre means the place is highly unlikely to be plagued by beered-up idiots looking for some "totty".

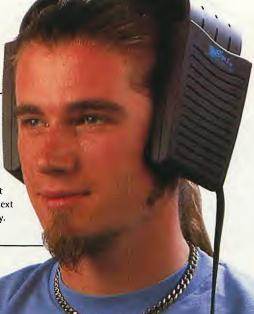
The Bar itself is split into three parts. Gary and co run The Texture Room, which is a back-to-basics set-up with brickwork and lavish drapes reminiscent of The Garage. The other two sections, The Balearic Bar (which plays downtempo, Latino and easy-cheesy sounds) and Cellars restaurant (a superb menu is on offer here), are due to be transformed over the coming months. And to top it all, the drinks are very reasonably priced, a fact other pre-club bars might like to take note of.

Music-wise, it's uplifting pumping house for the most part, courtesy of Matt Wolfe, Dave Grantham and Jon Of The Wicked Bitches. But Wednesday nights promise a deeper, garage flavour.

The Bar is a continuation of the standards we've come to expect from a trio integral to Nottingham clubbing. It's time you got integrated too.

words Kieran Wyatt picture Robin Gautier

The Bar is at Barkergate, Hockley, Nottingham Telephone 0115-955-0343 Open from 11.30am to 3pm and 5pm to midnight, Monday to Saturday, and from 2pm to midnight on Sundays



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Secret Knowledge

words Push pictures Kim Tonelli

DUIN Nome!

Kris Needs and Wonder. A boy from Aylesbury and a girl from Ohio. Music

THEY'RE THE ODDEST COUPLE in town. He's dressed simply, in a black T-shirt and black jeans, and his shoulder-length locks obviously haven't seen a comb for a day or two. She's wearing a pink mini skirt, a basque and a blonde bob wig which she later swaps for a fiery red mane. He's no youngster and, in some ways, it shows. She's not a youngster either, but she still turns heads like a tornado. He's a local man and he knows everyone we meet on our trip to the off-licence. She's from Ohio, via California and Germany, but she seems to know as many people here as he does.

"Here" is Aylesbury, an hour on a train north west of London. The oddest couple in town live with 33,000 records and one rabbit, in a house close to the school from which the man in black was expelled for being "a disruptive influence" on other pupils. Some of the records he picked up in his capacity as a music journalist, others through his work as a DJ. The fact that there are 33,000 of them, including every single release on Strictly Rhythm, is a testament to his job as a full-time enthusiast. For everything from r&tb to psychedelia to disco to punk to rap to house and way, way beyond.

from the heart,
some hard lessons
from the street...
and a rabbit. The
result? SECRET
KNOWLEDGE

We sit in the garden, the rabbit hopping around nearby. He talks about how he has never

forgiven his mum for not letting him go to see The Rolling Stones when they played in Aylesbury, but admits this was 1963 and he was only just out of nappies. She talks about how she went to Germany in the hope of emulating Donna Summer's success in that country. He says that he once DJed in San Diego surrounded by girls in nothing but loin cloths. She says it's true. He mentions something about someone asking him if he was Ken Dodd in a club a few weeks ago. She laughs.

He's Kris Needs. She's Wonder. Together they re Secret Knowledge.

And before you ask, the rabbit is Dandelion. →





Secret Knowledge



THINK BACK THREE YEARS. SECRET KNOWLEDGE HAD JUST RELEASED "SUGAR DADDY" on Andrew Weatherall's Sabres Of Paradise label and you couldn't move without hearing it. But despite being one of the hottest records of the summer of 1993, the club reaction wasn't translated into sales, mainly due to distribution problems. Kris says whenever he played it out, someone would come up and ask if they could have his copy.

It was a crazy situation and one which made Secret Knowledge realise they needed a more substantial record deal than Andrew could offer them. It's also why the duo don't think the deConstruction reissue of "Sugar Daddy", the package offering the thumping original alongside a 1996 reworking which shows Wonder's sultry vocals off a treat, is an

"I was worried about trying to update it because, to me, it's a real masterpiece," states Wonder. "I mean, you wouldn't want to make the Mona Lisa smile differently. I honestly believe people will still listen to "Sugar Daddy" in 20 years time. That's how strongly I feel about it. In the end, though, I think the new version is brilliant."

But "Sugar Daddy" goes back much further than 1993. Wonder wrote the lyrics over

"Kris and I saw a television programme about black divas from the Thirties through to now and I suggested putting a bluesy song on top of a dance beat," explains Wonder. "He thought it was a great idea, so I said I had the perfect song. I sang it to him and he loved it. We started work on it the next day."

The reissue also features a remix from the Liberator crew and Secret Knowledge's own "Disco Eruption" treatment. The latter has some fine T Connection-ish percussion and a bassline with more pump than The Fatback Band on steroids.

"I've always loved disco," notes Kris. "I know it's raging again now, with Derrick Carter, DJ Sneak and so on, but I don't feel I've climbed on any bandwagon because I

was in the front seat when it started. I've still got I sang 'Love Beads', lots of the old disco records I bought back in the Seventies. I have seen so many scenes come and I came out of the booth go and come back again over the years." and the guys around the

"People are always changing," adds Wonder. "When I first came over to Britain, I didn't know anything about the dance scene and I thought mixing desk were like, 'I Kris had gone completely off his rocker when he starting playing me house tracks full of acid noises. Ever since I'd known him, he'd been into hip hop. Then I started listening and thought, 'Hold on, this

"I definitely want to do more hip hop now, though," says Kris. "I'm hearing lots of good stuff at the moment. Especially from the Wu-Tang lot. I think Method Man is a genius. He's got the charisma of Elvis. Anyway, the main reason I went off hip hop was because I was mugged in New York by a guy who was rapping as he was fucking robbing me. I couldn't listen to it for about five years."

THE RE-APPEARANCE OF "SUGAR DADDY" IS A SPRINGBOARD FOR SECRET KNOWLEDGE'S imminent debut album, "So Hard". It really is great stuff. It's a concept album, too. Piece together Wonder's lyrics and you will uncover the tale of a doomed love affair. The girl is madly in love, but the guy has another partner. It's not until he gets into a bit of bother with the police and asks her to be his alibi that she realises he's been using her all along. She refuses to lie for him. He goes to jail.

From the slinky "I Dig Your Ass" to the acidy "Dirty Low Down Dog" to the marathon tease which is "Love Beads", each of the constantly shifting musical moods of the album mirrors this concept. Kris and Wonder even sketched maps of the way the story was developing and put them up on the studio wall.

So did you find you were slipping into the girl's character, Wonder?

"Kind of. The girl is like an extreme version of me. I'm a little naive, but she's more naive. I'm a little bit goofy, but she's even more of a dingbat. Most of the words just came top off the straight of my head...

"Erm, straight off the top of your head, you mean," interrupts Kris.

"See what I mean about being a bit goofy? Anyway, all the lyrics were basically made up as I went along. But it's always been like that with me. I go into the vocal booth and go into my fantasies. The studio where we recorded the original 'Sugar Daddy' had loads of these weird cages standing around and I was literally hanging onto them, just getting into the vibe. I make sure nobody can see me, light up one or two candles and let my imagination wander. When I sang 'Love Beads', I came out of the

vocal booth and all of the guys sitting around the mixing desk were like, 'Phworr, I really need a wank now!'."

'It wasn't that blatant!" booms Kris.

"It bloody well was!" booms back Wonder.

"Someone said, 'I need some tissues'...'

"Meaning?"

But then "So Hard" is a very sexy album, isn't it?

"When we started it, I was very aware that techno had become pretty dull," says Kris. "I mean, how exciting is learning what the fifth star of Saturn is? I'd always wanted Secret Knowledge to be sex distilled onto vinyl. There could be misconceptions, though. I hope people realise it's 'I Dig Your Ass', not 'I Dig Your Arse'. I hope they don't start imagining a big, hairy builder's cleft."

And what will people think "love beads" are?

"They're the beads of sweat you get when you make love," explains Wonder. "The beads of spunk, too," adds Kris.

"What?" shrieks Wonder, her eyes wide with horror.

"That's what you once told me."

"I told you that? No, I don't think so, Kris. I think that was just your devious mind."

"Well, how can I put this delicately, I reckon 'love beads' are all of the fluids connected with sex. You know, sweat, spunk, golden showers...

Don't get the wrong impression here. "Love Beads" is actually very beautiful. It would make a fantastic single.

"It's my favourite track on the album," says Kris. "I'm sure they're going to hate me for saying this, but deConstruction initially asked us to take it off. That and 'I Dig Your Ass'. They said those two tracks made the secretaries blush. To me, that's even more reason for putting them on!"

WE'RE TALKING ABOUT SOME OF THE GUESTS WHO CONTRIBUTED TO THE MAKING OF "SO Hard". Ashley Beedle, who co-wrote "Love Me Now". Pump Panel man Dan Zamani, who co-wrote "Dirty Low Down Dog". Jah Wobble, who Krisonce briefly managed. Andrew Innes and Duffy from Primal Scream.

"It was a non-stop procession of mates popping by," says Kris. "Which is probably why it sometimes got pretty extreme. There was lots of inspired lunacy going on."

"Innes said, 'You guys came and fucked our album, so now we're going to fuck yours',"

grins Wonder. Mind you, with Duffy's contribution to "Dear Johnny", Secret Knowledge seem to have had the last laugh.

The water sound at the start of 'Dear Johnny' is him having a piss," explains Kris. "We wanted to get the vibe of a damp, horrible prison, so we put a microphone in the bog for Wonder to do some vocals in there. When Duffy went for a piss, we couldn't resist it."

"And that deep 'Mmmm' vocal on 'Love Beads' is Kris with his head in a bidet, trying to sound like Barry White!" adds Wonder.

Enough of "Love Beads" already. Another of the album's highlights is "Escape To New York", a buzzy garage cut which relects Kris' life-long fascination for the Big Apple.

"In the end, I became so obsessed that I had to go and live out there, to fully immerse myself in it," he says.

He lived in New York between 1986 and 1990, writing for a hip hop magazine which shared an office with Tommy Boy Records, getting to know people like Afrika Bambaataa

"When

now!""

really need a wank

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Secret Knowledge



and Red Alert, getting married and having a son. It was also here he first met Wonder, after reviewing a single she'd put out on her own label.

When Kris parted from his wife and returned to Britain, Wonder came with him. He hooked her up with some of his old mates, including Youth and Coldcut, but the results weren't wholly satisfactory. So Wonder suggested that he had a stab at producing her himself. He had some interesting ideas, even if he didn't know one end of a mixing desk from the other. The first of these interesting ideas was Secret Knowledge's debut single, "Make Me Scream", which appeared in 1992.

"Now I feel unstoppable," notes Kris. "There's inspiration everywhere, even in going to a club, which I think is very underrated. People go clubbing to have fun and certain schools of music which are around at the moment are missing the point. There's far too much pretentious bollocks out there. It's only a minority who go clubbing to

be educated. Or listen to Squarepusher."

"What's that?" asks Wonder.

"Some bloke who sounds like Genesis."

"I've woken up in some terrible places. Like in a dustbin behind an all-female gym... That was the pinnacle of lowness"

KRIS NEEDS IS JUST INTO HIS FORTIES. BUT WHEN it comes to partying, he's got more stamina than most people half his age. It's quite amazing.

"It's about realising your limits," he says with a grin. "When I was younger, I drank a bottle of Jack Daniels a night. I know I can't do that now, but I still like to have a good time. And although most of the people I'm hanging out with are in their twenties, I'm shocked at how many of them throw in

the towel before me."

Are there times when you think to yourself, "I can't keep on

doing this"?

"Yeah, because I don't want to keep doing it."

But you do keep doing it!

"I know, I know! It's just that when I go out, certain people I see are fatal. Dave Beer and the Back To Basics lot, for example. It's like a chemical reaction. I'm pissed before I even see them! But I've got it down to a fine art. Just don't have 10 pints and neck three Es in half an hour. Pace yourself."

Like you did at that notorious festival you played last year in Iceland?

"Ah. Iceland. Well, I must admit I ignored my own advice in Iceland. I went fucking berserk. As a result, I lost my passport, my records, my plane ticket home... I had to stay

for two extra days. With Bandulu. Which wasn't so bad, really."

What's the worst thing you've ever done under the influence?

"Oh fuck, I've done countless stupid things. I've woken up in some terrible places. Like in a dustbin behind an all-female gym in Covent Garden. The security had carted me out and stuffed me in there. That was the pinnacle of lowness."

Did you have a good time in the gym, then?

"I must have done. To be honest, I've got endless crazy memories. But then I've got other memories, like holding my son Daniel for the first time. That was indescribable."

BY HIS OWN ADMISSION, KRIS LET ALCOHOL AND SUBSTANCE ABUSE get the better of him when he was living out in New York. He's talked about it a bit in the past, referring to it as his "dark period", but he has never gone into detail. Not with a tape recorder in front of him.

"What was I on?" he repeats, glancing at the machine lying on the table and hesitating for a moment. "Smack."

Another hesitation. Then, suddenly, the words start pouring out.

"It became my life, my daily routine. In the same way I now think, I'll amble down to the pub', then it was, I'll amble down to 2nd Street and Avenue B, slither under that corrugated iron fence, crawl on my stomach for 10 yards, talk to the bloke with the machete, go up that staircase with the three missing steps, sit in that room for an hour...'. You just did it. And I did it every day for a year.

"The weirdest thing is, and this might sound completely mad, but I actually enjoyed it. I was so into being in New York that I actually got a buzz out of the fact I knew all of the dealers on the Lower East Side. I could ring their doorbells and they'd say, 'Hey, it's the crazy English guy!'. Even when I got ripped off, it didn't seem to matter. I can't tell you how many times I handed someone \$100 and spent three hours on a street corner in the pissing rain for nothing.

"At one point, I got busted. I was in jail for three days and I was the only prisoner in my block who wasn't with the Brooklyn yardies. The banter between the guy I was in a cell with and the one next door was wild. It scared me shitless. One of them would say, 'D'you know what happened to so-and-so?' and the other would say, 'Oh, he had his ear cut off'. Three days with this stuff going on all round me.

"It was a really horrible time of my life, but I'm glad I went through it. My old sparring partners were Sid Vicious, Johnny Thunders from The Heartbreakers and Jeffrey Lee Pierce from The Gun Club. I think it was Sid taught me to shoot up. Jeffrey was my son's godfather. And all three of them are dead now. Most of my contemporaries are either

dead, in jail or still stuck in the trap.

"Not me, though. I'm proud to say I haven't dabbled anywhere in that direction for six years. I don't feel any need to. Half of the reason Secret Knowledge works so well is because I've shaken all that off and managed to come back more determined. I've gone through the tunnel and out the other side. So if being where I am now involves making records for major labels, well, yeah, why not? I've nothing to prove. I've done my time in the life department."

"When I first met Kris, I was like, 'Honey, you don't belong here," says Wonder, who's been quietly listening to her partner for the last 10 minutes or more. "He was so fucked up. I knew I had to get him out. Secret Knowledge is a dream come true for me, but no amount of success this group might have can compare with the feeling I get seeing him here, at home in Aylesbury. I know that I saved his life, so perhaps I wasn't brought here for music. Perhaps I was brought here to help him."

AFTERWARDS, WITH THE TAPE RECORDER OFF, KRIS SAYS HE'S A BIT WORRIED ABOUT "that New York stuff" appearing in print. It's an understandable concern. At the same time, he knows better than anybody that it's an important part of this story. If it hadn't happened, Secret Knowledge wouldn't exist. Not in the way they do.

It's as simple as that.

Whatever you've read here, the full horror of what Kris Needs went through during his time in New York is something only he and Wonder will ever know. Which is just as it should be. It forms a big part of the pair's own intimate, secret knowledge, if you like. But it's hopefully given you some inkling of the depth of the bond between these two seemingly diametrically opposed characters, an insight into the irrepressible spirit which drives their lives and their music.

It's a crucial lesson in keeping a perspective, too.
"Just don't go at it like 'The Sun'," he says.

"Never mind that, the fucking rabbit is escaping!" she shouts, her chair tipping up as she zips across the garden to catch the fluffy bundle before it disappears through a hole in the fence.

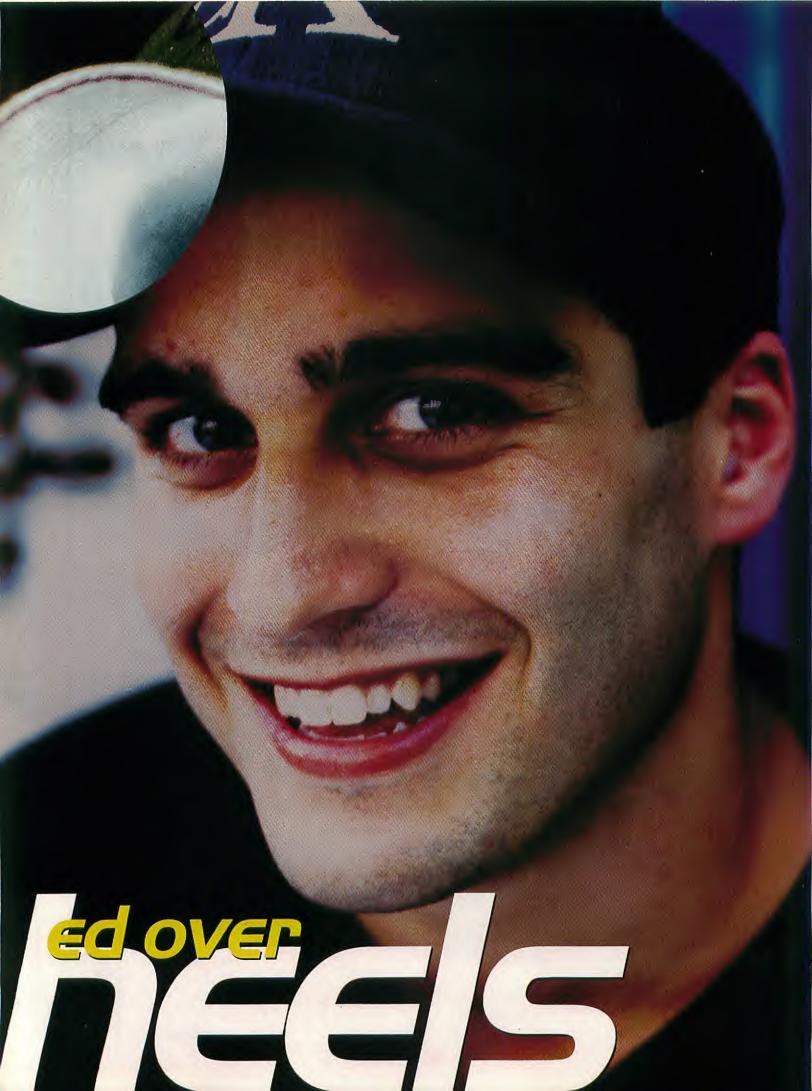
"Is there any booze left," he asks. The oddest couple in town, eh? Watch them fly.

'Sugar Daddy' is out now on deConstruction.
'So Hard' follows next month



COME





Todd Edwards

words Kevin Lewis pictures Martyn Gallina -Jones

TODD EDWARDS makes the kind of house tunes which stand on tippy toes and wave at you over

"I strongly believe in the

existence of a higher power. I know

than my head"

the run-of-the-mill parapet. And what's more, he has Pete Tong on his side. Could this unassuming college boy be the next Todd Terry?

S A HOT JULY AFTERNOON IN THE UPPER WEST SIDE of Manhattan, Todd Edwards is relaxing on top of a milk crate, looking blankly at the lens of the camera as if it's some end-ofyear snap for his college album. Photo sessions are obviously a bit new to him.

Martyn, the photographer, shifts his position, moving from the gaudy windows of the Mexican-style take-away to the cool blue of the hardware store next door. He seems a little happier with the outcome, but not exactly overjoyed. After a few minutes, Martyn suggests we jump in a cab and head for the Hudson River. There's apparently a great spot close to 12th Avenue.

At the river location, Todd is pacing up and down beside a line of beaten-up autos waiting for a service at a nearby repair shop. Martyn is still busy snapping away, trying to capture that extra special something. By now, his subject is getting agitated.

"I don't know what you want from me," he yells. "Just be yourself," says Martyn.

"But this is me," answers a bemused Todd.

IT TAKES A WHILE LONGER, BUT MARTYN FINALLY GETS what he wants and Todd can relax. All of this attention really isn't him. He's simply a quiet guy from New Jersey who goes to college and makes music in his spare time. But if things keep going the way they have in the last few months, he'll have to get used to situations like this.

"Saved My Life", his killer tune from last year, has been nabbed by London Records, he's been remixing everyone from the Beloved to St Germain and, as if all that wasn't enough, some radio jock called Pete Tong has hailed him as the new Todd Terry,

"It's very flattering for me to be compared to a guy like that," he says, as we hide away from the sun in a cafe on 9th Avenue. "Todd Terry was one of my earliest influences. I got into making house music when I first left high when I'm working on music, it just feels school and I was constantly listening to his stuff. This was in 1988 or 1989, around the time of 'Bango'. I loved all that, but I didn't want to copy his style. I wanted to learn from it, to find out what made the music so good, to get inspired by it instead of taking it as mine.

lodd Edwards has definitely done that. Of the current erop of New Yorkian producers, his is one of the most individual styles around. Tunes like "Saved My Life", with its mesmerising cocktail of crazed samples and hutt-movin' beats, don't sound like anything else you'll hear,

Sure, Todd has his influences. You can hear MK's twisted vocal style in there, but he has hardly ripped it off. More like taken it to another level. While MK chops vocals over his trademark Nightcrawlers ish groove, Todd is quite different. He doesn't just cut and paste together an obvious track, he builds entirely new song structures out of his samples. Like his mix of St Germain's "Alabama Blues", where he took the jazzy groove and turned it into a swinging garage classic.

"I want to structure tracks differently from the way they have been done in the past," he explains. "Listen to something like Nighterawlers' 'Push The Feeling', or Hardrive's Deep Inside', and they don't change very much. They are like, Take this part out, put this one in, then 16 bars of this' and so on. I guess if I were to do that, I'd just plateau and go nowhere. I knew I was capable of doing a lot more, so I decided to always set up my tracks in a song format.'

BUT TODD HAS ALWAYS BEEN DIFFERENT. RIGHT FROM HIS EARLY DAYS, WORKING in the studio at 111 East Records in 1991, he's gone against the grain.

"People would look over my shoulder and try to tell me what to do," he recalls. "And Thate being told what to do,'

From there, Todd branched out on his own, picked up a few pieces of equipment and decided to give it a shot. The trouble was, he didn't have rack upon rack of keyboards, so he had to make do with what he did have. He knew his best chance was to understand the potential of his sampler. Then, during a break from recording, he heard something which made him realise what he had to do.

"After I did the Sample Choir record on Nervous, I started to listen to lots of other types of music. And out of everything, the stuff which Enya was doing really struck me. It was very relaxing and, although it had nothing to do with dance music, she did something I thought was very interesting. She took her vocals and she used them as musical instruments. Theard something in those records and wanted to do that with house."

Since then, Todd has been sampling anything and everything, building up his own bump 'n' grind musical journey. Everyone from The Bee Gees to Olivia Newton-John has been sampled in the name of the body-shaking groove. But Todd also wants to reach people's minds.

"I definitely consider myself godly," he states. "I think God has played a very important role in my life. I've gone through loads of ups and downs. I still do. So I figured I should try and do something good with my music. I wanted to put a positive message into it.

"With my own material, I kind of set out on a mission to put little statements into the tracks. "Like on the Sample Choir record, there's this track called 'Love Will Make It Better' which asks, 'What are you doing to make things better?'. I'm just trying to make people aware. Even in the credits, I'll thank God.

'There are lots of people out there who don't think there is a God. But personally, I strongly believe in the existence of a higher power. I know when I'm working on music, it just feels like it came from somewhere other than my head. I really feel there must be something more,

"Most people don't get very deep when they're making house tracks and there are probably other types of music where it's easier to put messages across, but I am trying. I don't want to force anything down people's throats, though. I don't think people want to be lectured on the dancefloor. They just want to have a good time."

CLUBBERS EVERYWHERE ARE CERTAINLY GUARANTEED A GOOD TIME WHEN ONE OF TODD Edwards' cuts flies out of the system. At the moment, the dance track is becoming one of the most predictable entities on the planet. It seems like every garage producer around wants to sound like Masters At Work or Todd Terry or some other big American name. Which is why Todd Edwards' material is such a breath of fresh air.

As soon as a jock drops one of his records, it stands out, that mish-mash of funky cut-ups and rugged beats sticking out way above the rest. You'll hear snippets of Stevie Wonder,

Roberta Flack or any number of classic artists rearranged into a collage. He makes bizarre future songs which feel brilliant, mean something and, more than anything else, sound completely different.

like it came from somewhere other "To me, house is raw and underground," he concludes. "Anything goes. And with the amount of tracks around at the moment, it's like selling a soft drink. There are millions of different sodas on the market but, if I try and imitate Coke, do you think I'm going to get very far? I don't think so. You have got to come up with a new flavour. Something different and unique. Maybe people will taste it and think it's shit. Then again, maybe they won't.

> 'Saved My Life' is out now on London with remixes courtesy of Grant Nelson and DJ Sneak



Omni Trio

words Rupert Howe pictures Colin Hawkins

ROB HAIGH ISN'T KEEN ON HAVING HIS PICTURE TAKEN. HE SELDOM GOES out to clubs and even the record store he runs in the centre of Hertford forms a sort of screen. He actually lives some 40 miles away in a small rural village. Yet this very private man has one special offering for the outside world. His music.

The profile of Rob's Omni Trio alias has risen steadily over the last three years. The sleeves of his records give little away, though. All of his early EPs were issued in plain, colour-coded covers and only the evocative titles ("Mystic Stepper", "Renegade Snares", "Rollin' Heights" and "Soul Promenade") gave a clue as to the astonishing radiance of the sounds which were contained within.

Put the needle to the vinyl, however, and you'll very rapidly discover some of the most electric breakbeat cuts ever made. Sublime orchestral strings straight out of a John Barry Orchestra recording, fragile Satie-esque piano melodies and machine-gun breaks which rattle like a funky drummer on E.

This is the real Rob Haigh.

"In terms of importance, I believe that the music is 99 per cent and everything else, the interviews, the sleeves, the titles, make up the other one per cent," he says from behind the counter of his emporium. "But even in that one per cent, I take great care to ensure everything is totally right."

OMNI TRIO'S NEW ALBUM IS ENTITLED "HAUNTED Science" and it has a far more cultivated tone than the carefree rush exemplified by that delirious "Take me up!" sample on "Renegade Snares". But although the album title suggests there may be dark paranoias lurking within, the mood is as blithe and harmonic as that of his previous work.

"The title is a reference to the fact that, if you analyse the beats and tempos, music is like mathematics," explains Rob. "Lots of tunes are beautifully put together, but they lack that little something, they don't haunt you. This is particularly true of drum 'n' bass. I hear stuff when I'm working in the shop and I think, 'That's really well produced, but there's something missing'. I try to create records which make you want come back to them again and again."

Some would call "that little something else" soul.

"I suppose that has come through in some of my titles," he allows. "'Soul Promenade' had a kind of cheesy reference in the 'Something for your mind, your body and your soul' sample. This isn't just music for the body. Even on the dancefloor, there has to be something which takes it a bit further."

"I'm not has to trying to keep up on trends, I'm just going my own way now. Sometimes I'm fashionable, sometimes I'm not"

And it is this acute musical sensibility which clearly sets Omni Trio apart from so many other breakbeat artists.

Being slightly older than the average bedroom mixer (he's a very well preserved 30-something), Rob is as much a musician as a producer, his reference points encompassing Derrick May, Manix and Method Man, as well as long-time experimentalists like Brian Eno, Miles Davies and Can.

"I think I'm able to dig further back into the past than a lot of younger artists," he acknowledges.

Which accounts for the breadth of musical styles he offers.
In line with last year's "Volume 1" release, some of the variations on a provided by guest mixers. The biggest Omni Trio cut to date has been provided by guest mixers. The biggest Omni Trio cut to date has been provided by guest mixers.

the new album are provided by guest mixers. The biggest Omni Trio cut to date has been Foul Play's fierce remix of "Renegade Snares" and former Foul Play virtuoso Steve Gurley shows up again on "Haunted Science", this time tweaking the breaks on "Nu Birth Of Cool". Fabio affiliate Carlito meanwhile decorates "Trippin' On Broken Beats" with sunny jazz

fusion solos. On the other hand, the warm house feel of tunes such as "Astral Phase" and "Rhythm Methods" makes for pure mood music.

"I don't want to keep tearing it up the whole time, but there's also no way that I want to dilute everything," says Rob. "I like Amen breaks as much as anybody, but sometimes you can do more. You can take the rawness and channel it in a different way. And you don't have to lose the essence. It can still be drum "n' bass."

Keeping

himself to himself,

OMNITRIO's Rob Haigh is

happy just doing what he does

best... creating sublime mood

music for the breakbeat

generation

IN MANUALS FOR SAMPLERS AND MIDI KEYBOARDS, THE word "Omni" means "all channels receiving". It's a very appropriate metaphor for "Haunted Science", on which a pervasive spirit of inclusiveness melds fractured breaks with elegant jazz harmonies and sinuous bassline pressure.

And all the time, the beats still tingle with boundless energy. There has been no relaxation of rhythmic impetus in Rob's quest for a new mode. There are no "Baker Street"-ish sax solos or sub-Bukem roll-outs. This man knows better than most how some drum 'n' bass producers are lapsing into weak versions of the ambient/jazz-step formula.

"Don't lump me in with that lot," he warns. "Behind this counter, I get to hear far too much watered-down, wishy-washy music. Thankfully, there has been a bit of a backlash against that, but now everybody is making dark tracks and so we've suddenly got another split. We really don't need that. It's brilliant to listen to Grooverider on Kiss because he usually gets the balance just right. He'll play a few jazzy tracks, then rip it up with something like Ed Rush. Hove that. To me, it's great programming."

The inspiration provided by moments such as this is evident throughout "Haunted Science". Compare the crisp breaks of "Astral Phase" with the lilt of "Haunted Kind" and you will uncover the most basic of oppositions. Hard and soft, dark and light, melody and rhythm. In drum 'n' bass, contrast is everything.

"It's definitely a balancing act," offers Rob. "I put as much into the melody as I do into the beats. I also pay a lot of attention to the basslines. I try to integrate the beats, the basslines and any melodic flavours, rather than leaving them as separate entities."

In a jazz fusion style?

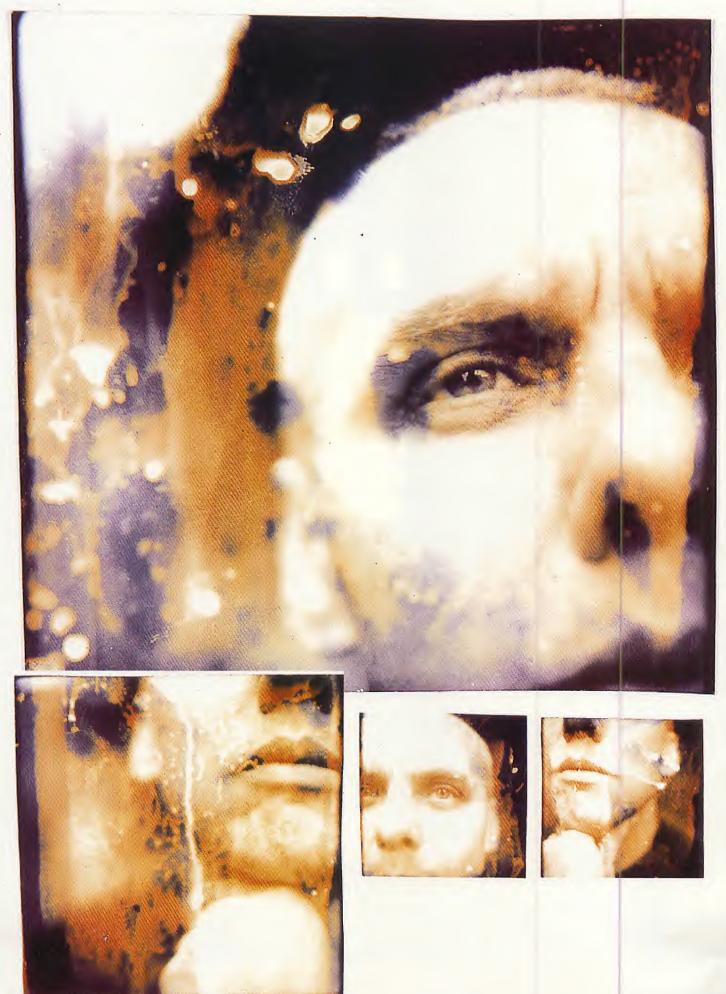
"I've listened to stuff like Miles Davies and Weather Report, but I haven't studied it. It really bugs me when I hear a Miles Davies sample. To me, that's disrespectful. I try to get an organic jazz feel, like with 'Trippin' On Broken Beats', where that kick drum is on the wrong beat, giving the track a kind of jazz rhythm. That's utilising the jazz style without simply taking a Miles Davis sample and sticking it on top."

WORKING IN SELF-IMPOSED ISOLATION, ROB HAIGH HAS MANAGED TO ORCHESTRATE drum 'n' bass in a way which reflects his own concerns rather than those of the scene in general. And with new albums arriving from outside of the network established by the hardcore movement (Spring Heel Jack, Plug and Squarepusher) and those within now attempting more distinctive arrangements (Goldie, Photek and Dillinja), the emphasis on discovering unique, individual motifs is steadily increasing.

Luckily for Rob, that comes naturally.

"I don't like to feel that I have to look over my shoulder and wonder, 'Is this going to fit in with certain DJs?'," he concludes. "I've got other concerns regarding music. I'm not trying to keep up on trends, I'm just going my own way. Sometimes I'm fashionable, sometimes I'm not. But either way, I want to keep it real. I want to keep it drum 'n' bass."

'Haunted Science' is out now on Moving Shadow





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PETE TONG. His 'Essential Selection' show on Radio One is the nation's choice on a Friday night. It's a dry run for a night out, a soaking in the bath show, a dancing in front of the mirror show, a show to have a clothes crisis to. The weekend starts right here

ESSENTIAL SELECTION' L'IIIIIIIIVE FROM THE CAFE DEL MAR IN IBIZA," booms Pete Tong, the way only Pete Tong knows how.

Outside, it's another scorcher. Shades are obligatory and there's more tanned flesh on display than in one of Sarah Young's finest Spanish porn movies. Which is something of a miracle. Because we are not actually in Ibiza. We're in London. At the studios of Wise Buddah, the production company behind 'The Essential Selection', to be precise

It's Friday afternoon and Tong is recording some trailers to drop into tonight's show. Most of them he lays down in the first take, but this particular one is being an awkward bugger. It's no big deal, though. Nobody will even notice that the editing suite engineer has had to splice "The Essential Selection' liiiiiiive from the Cafe Del Mar in Ibiza" after "Next week, we'll be bringing you...

"Next week", eh? You'd better get your shirt back on.

PETE TONG USUALLY ARRIVES AT WISE BUDDAH TWO OR THREE HOURS BEFORE HE IS due on air. When he's finished recording the trailers, he checks his messages, listens to any potential last-minute additions to the programme, makes a few changes to his script and has a quick pow-wow with his assistant producer, Caroline Dapre. Which leaves him just enough time to grab a coffee before he has to get over to Radio One.

As the host of "The Essential Selection", Tong one of the most important figureheads of the UK dance scene. Yet how much do you actually know about him? Did you realise, for instance, he's also the AEtR director of ffrr, London Records' dance offshoot? That he joined the parent company back in 1983 and spearheaded the launch of ffrr four years later? Okay, perhaps you did. But a crisp new tenner says you didn't know he used to be a drummer in a heavy metal band.

"I was still at school at the time," he laughs. "I was into Black Sabbath and Deep Purple back then, you know, records like 'Paranoid'.

Did you do that funny dance where you hook your thumbs into your trouser belt? "Oh yeah, all that stuff. But after a few gigs, I realised the DJ was having a better time than me. Plus he was getting paid for it. So I gave up drumming and got into DJing."

two-minute drive, but he still jumps a red light along the way. Perhaps it's all those years in broadcasting. Perhaps he thinks a red light means "go", not "stop".

village halls in the area around his home town of Gravesend in Kent and charging 50p to

soul weekender. No less significantly, he'd also secured a weekly slot talking about the latest club cuts on Peter Powell's Radio One show. Which in turn led to his own Saturday

evening session on the Kent-based Invicta station in 1983. He remained there until 1987,

when he joined Radio London as the replacement for Jeff Young, who had been poached

But it was only a matter of months before Jeff Young was once again on the move, this

time to Radio One. Like Radio London before them, Capital turned to Tong to take over

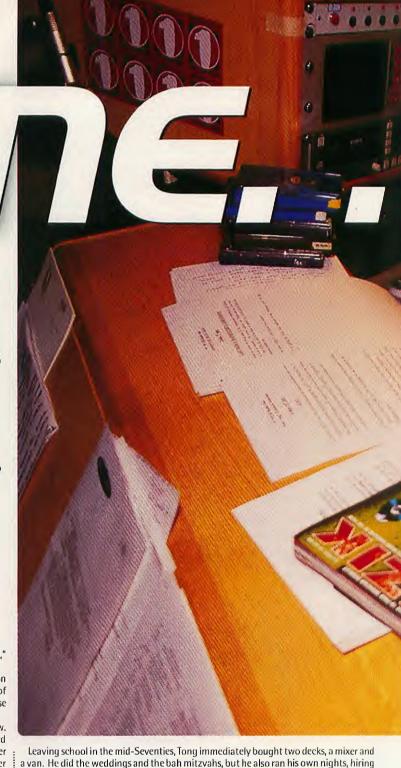
the vacant chair. And if you have spotted the pattern emerging here, you shouldn't need

telling who Radio One turned to when Young quit DJing in 1991.

by Capital Radio.

get in. It was an early indication of the entrepreneurial spirit he retains to this day. By the early Eighties, Tong had graduated to clubs up in The Smoke and the occasional

On arrival, Caroline Dapre reads through Tong's script, leaving the man himself to give his two record boxes a final once-over. He guesstimates around 500 releases are sent to him every week and he is forever buying other tunes on top of that. But only 35 or so will





make it into his three-hour slot. Tonight's choices include Way Out West, Faithless, The Sneaker Pimps, Refige Kru, CJ Bolland and the intriguingly named Jelle Boufon.

"It usually runs five or six every half an hour, with seven in the first section, when I play a couple of radio edits. It's the most accessible part of the programme because it's also the most crucial. We want to be able to keep hold of the people who have been listening to the previous slot."

Do you ever get nervous before a show? Are you nervous now? "I think I've probably been doing it too long for that!"

"THE ESSENTIAL SELECTION" IS JUST MINUTES OLD AND ALREADY SCORES OF LISTENERS hoping to get those big shout outs shouted out have faxed, e-mailed and called up the show. The telephone has 12 lines and every single light is flashing. What's more, they do not stop for the duration of the programme. The guy whose task it is to choose the more interesting messages can barely cope.

"You don't even think about the number of people who might be listening," says Tong. "You're supposed to imagine you're chatting to one person sitting in their room or their car. That way you keep it intimate. But in dance music, there's also an element of 'Come with us, we are all in this together', which is why I often have other DJs on the mix at the end of the show. Getting DJs to phone in for a chat is part of that idea, too. Everyone has heard these guys play a set, but the chances are they've never heard them speak. It's just championing what the scene is doing."

Tonight's guest caller is Nicky Holloway. When Holloway was running clubs like Sin and The Trip at The Astoria in London during the late Eighties, Tong was one of his main DJs.

"Istill enjoy playing out in clubs, mainly because I don't actually do all that much of it now," notes Tong. "This may sound weird, but I've always considered London Records to be my proper job and I do well enough out of that not have to DJ for the money. So if I'm playing on a Saturday night, my main concern is whether I'll have a good time. I'm really not bothered about how much I'm getting paid for it.

"YOU don't even think about

"But by the same token, I've a great deal of sympathy for the DJs who aren't in that sort of position. Jeremy Healy comes in for stick about his fees, but someone doing it full-time is like a footballer in the sense that their career will end at a certain point. I know they're charging a lot of money, but they've got to be worth it or they wouldn't get booked back. I suppose it's just a fact of life that people like to bitch."

Tong has endured a bit of that himself, a lot of it focussed on the potential conflict of interests between working for a record company and having access to the biggest radio station in the UK.

"It doesn't worry me because I know that I'm not abusing the system. I'd be a fool to. It would be so public. At the same time, ffrr is a reasonably hot dance label, although we're



one person"

the number of people who are

listening. You're supposed to

imagine you're chatting to

Pete Tong

not always the hottest, and I think we put out good records. So long as the ffrr tunes I'm playing are also being played by my contemporaries, by Rampling, Jules and so on, I feel okay about it. If I was the only one and they were rubbish, you'd soon know about it."

King Tong

THROUGHOUT THE SHOW, CAROLINE KEEPS HER FINGER ON a stop watch, writing down the times of every record played to be able to work out the performance payments due to the artists, while Tong continually checks the pair of clocks, one digital and one Argos, up on the wall of the studio. Alongside the clocks, incidentally, is a tiny door bearing a sign reading, "This cupboard contains the Radio One Emergency DAT".

Caroline explains the DAT is in case of a breakdown during an outside broadcast. There's also a DAT to be used should a transmission have to be interrupted by an event of national importance, such as the death of the Queen Mum.

"All of the DJs have been issued with guidelines in case of a situation like that," says Tong. "There's a big book about it. It's right here under this desk... Oh, well it was here..."

Unless you want to see Tongy's head on a pole outside The Tower Of London, let's hope the Queen Mum never forgets to take her tablets on a Friday.

THIS WEEK'S ESSENTIAL NEW TUNE IS "GOOD INTENTIONS", a collaboration between The Groove Corporation and Shara Nelson. Tong announces it with his customary pizzazz. Let's face it, you'd recognise that voice anywhere. Or would you?

"When people meet me, they often say, 'You sound nothing like you do on the radio'. It's strange because where I'm from has one of the worst accents in the country. It's just horrible. They call it guttural and it's worse than cockney. My brother talks like that. I don't know how, but I've definitely adopted a different voice for when I'm on air."

Is it something you just slip into?

"This

will never

about the

music"

be a personality

show, it's more

"I suppose it's an act, but it comes on subconsciously. Don't forget we've come through a long period of DJs not talking. It's far more natural for the drum 'n' bass jocks who are now getting onto radio, they're a bit like the old school soul scene in the way they'll chat at gigs, whereas nobody talked when house music had the monopoly. Except for me. Maybe that's why I got the job."

It must be said that you always sound really self-assured.

"I'm just used to it. When I started out, I was really unsure of myself and wrote everything down.

I basically thought about it too much. My confidence has certainly grown since I've

been with Radio One. But this will never be a personality show, it's more about the music. I'm trying to reach a happy medium. I'm not Chris Evans, but at the same time I don't want to just read out a bunch of record titles.

"What I'm trying to do is vibe everybody up for the weekend.
Sometimes I think it works, sometimes I'm not so sure. It's a bit like
a Rubik's Cube. Some weeks it snaps into place. You can tell while you're
doing it, but you don't really know how or why."

Caroline

Dapre

WE'VE HAD THE COOL CUTS COUNTDOWN. WE'VE HAD THE TRAINSPOTTERS PHONE-IN competition. We've had some guy ring in with a special request, but he can't remember what the track he wants to hear is called or who it's by. He's not too clever at humming it, either. We've also had a couple of jokes about "Dealers 2 The Dancefloor", the title of the new Tin Tin Out single. Caroline refuses to let Tong tell the second one on air.

And now we've got Hustler's Convention playing out the last part show, giving Tong a chance to talk a little about the recently released "Essential Mix 3" double-CD. Previous volumes have featured sets from Carl Cox, Sasha and Paul Oakenfold. This time round, it's Judge Jules, Derrick Carter, Dave Seaman and, of course, Tongy himself. The package

also includes a CD-ROM which allows you to try

out your own mix of Tong's set.

"I've a fascination for multi-media," he admits. "The idea of the CD-ROM is to give people a set of turntables, a mixer and a box of records on their computer screen. The technology isn't yet there to do it exactly the way! wanted it to be, but I'm pretty happy with it. It's fun, it's interesting and the music is of a high quality as opposed to being anonymous drum loops.

"It also makes it different to other mix albums. There are so many out there, you need something such as this to help you stand out."

AS THE CLOCKS TICK TOWARDS 10.30, TONG GETS visibly jittery. The show is over and he is eager to be getting home. Back to his wife, Deborah, who runs the beauty salon down at The Harbour Club in Chelsea. Back to his two children, Rebecca and Joseph, aged six and four.

"I guess I lead a pretty unconventional life," he declares as he jingles the keys to his Range Rover. "I generally start at London at around 10.30 and I don't get out of there until about eight. Then I'll probably be off out somewhere after that. I'll go to a studio, go to see a band, sign a band, wine and dine. Then there are the regular meetings, which invariably get moved. There's no such thing as a typical day for me."

What do you get up to outside of work?

"I try to spend as much time as possible with my kids. They are great fun, they're very active, they don't want to just sit around watching TV. I play a bit of tennis and I like travelling. Deborah and I take the kids away whenever we can."

Those clocks are still ticking away. There is just time for a couple more quick questions. How come you've never recorded a track yourself, Tongy?

"Apart from the fact that I don't think I'd be any good at it, I honestly couldn't then take myself seriously as a broadcaster or as an A&B person. I might play something I've signed or something from the label, I can't get around that, but at least I don't have to play something I've made. It would also compromise my position with my artists at London. What would someone such as Goldie think? That I was trying to be bigger than they are?"

There's also the effect it would inevitably have on your private life. The way it is now, your voice is a lot better known than your face.

"I don't actively run away from it but, yeah, perhaps you're right. I was once asked to introduce 'Top Of The Pops' and half of me wanted to do it, just for my mum, but the other half of me thought, 'No way'. To be truthful, I don't hold any value in something like that. It's not as if you're Robert De Niro, is it? Or Jeremy Paxman, who is someone I really admire. You're just the guy who says, 'This is...' and 'That was...'.

"That's why I don't think I'll ever be interested in a daytime show. I don't want to play records which have been chosen by someone else or be judged by an invisible board. At the moment, I come up here and do what I like without any pressure. I can't really screw up. I don't know if that's being scared to take a risk or being smart. To me, it's smart."

'The Essential Selection' is on Radio One every Friday, 7-10pm. The 'Essential Mix 3' compilation is out now on ffrr



TO date, the computer world's forays into DJ mixing have been pretty dull affairs. Although CD-ROMs have often been used to explore the possibilities of digital mixing, few have been up to very much.

The problem is, it would seem, the amount of memory required to store the information needed to recreate a Dling situation means that records are reduced to mere sound bytes lasting a few seconds. And on top of that, choice is extremely limited.

In spite of such major stumbling blocks, Pete Tong's "Essential Mix" CD-ROM is the best recreation yet. The set up is a basic two decks and separate faders affair, with a choice of eight different tracks which you can flick through in the DJ box. Each track is broken down into a number of segments, so you can access it at whatever point best suits your mix. It even includes a DAT facility enabling you to record your set.

"This is a really exciting venture for us," explains Dan Buzzo from Wild Tangent, the people responsible for designing the CD-ROM. "With products like this, people will start to expect a lot more for their money."

On a test run at London's Ministry Of Sound, some of the punters offered a slightly more direct opinion.

"It's really good for those people who can't go to clubs because they are too young," suggests Michelle from Peckham. "This way, some of the mystery surrounding DJing can be broken down. I'd probably recommend it to my 14-year-old sister."

"It's good but the selection of records is really boring," adds Tracey from Tottenham. "I think I'd prefer one by Jeremy Healy or Sasha. I'm not actually bothered about DJing myself. I'd rather leave it to the experts so I can concentrate on getting off my head."

Rob, Tracey's boyfriend, has some different objections to the CD-ROM.

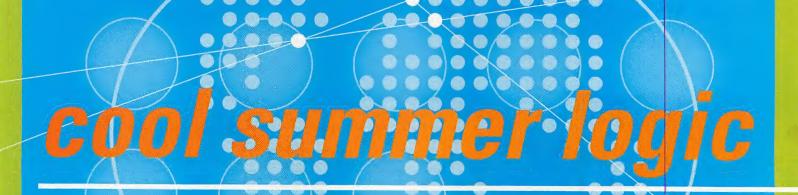
"I'm a DJ and the problem is that you can't hear the mix

beforehand. The other drawback is all you can do is mix, no cutting or other tricks. And there's nowhere to cut out the nosebag!"

Even in a virtual world, DJs have the same needs, then...
Martin James







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WIN A TRIP TO IBIZA WITH THE RENAISSANCE SILK GRAND TOUR

YOU thought Ibiza was all over? Not yet it ain't. Because the legendary RENAISSANCE club are still set to host their end-of-season knees-up at



the island's Pacha venue and it undoubtedly promises to be the most talked about social event in this year's Balearic calendar. Renaissance have long been the driving force behind some of this country's most spectacular events. But this one is destined to top the lot.

Over the last few months, Silk Cut and Renaissance have been running their Renaissance Silk Grand Tour right across the UK, providing the absolutely perfect combination for those looking for a little sleekness and style

with their super-large club madness. They've also recorded an exclusive "RENAISSANCE SILK MIX" CD with Dave Seaman on the decks, which you can only get in special promotional packs. And their Pacha party is

the grand finale to the whole shebang.

To celebrate this unique link-up, Renaissance, with Silk Cut's support, are offering ONE reader the opportunity of a lifetime. You and a guest will be flown to the Renaissance night at Pacha and sorted to the max with top accomodation, VIP hospitality and probably loads of fags and top tunes too. You'll need to be available from September 18 to 20 and have a valid passport. FIFTY runners up will each receive a copy of the "Renaissance Silk Mix" CD.

Simply tackle this poser:

Who mixed the second "Renaissance" compilation?

- (a) Jeremy Healy?
- (b) John Digweed?
- (c) Carl Cox?
- Mark your entries "Renaissance Silk Competition" and get them in by Friday, September 6. Please include a daytime telephone number. This competition is only open to those aged 18 or over and in possession of a valid passport.



BLAG TIP ALBUMS

Answers to all competitions should be sent or



WHEN it comes to expanding your consciousness, broadening your horizons and generally making like a tranced-out, bliss-happy, modern-day opium smoker, you have two options. You could, if you're the kind of person who likes being scraped off ceilings while babbling about giant man-eating flies, nip down to your local squat and see what's cooking in the pill pot.

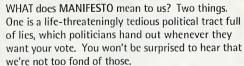
But if you're a more sensible kind of person searching out a perfectly legal high, then we can recommend no higher form of aural expansion than the latest album from TIP, those trance-merchants par excellence. "INFINITE EXCURSIONS" is guaranteed to massage your brain with a healthy dose of ambient, dub and groovy psychedelic dance music.

In their extremely astral state of generosity, TIP are giving 10 readers the chance to win a copy of this superb album. FIVE of the winners will also receive a T-shirt and the other FIVE will receive a limited edition vinyl sampler with a logo embossed on one side. Just solve this spiritually enlightened teaser:

Which Indian god is also part of the TIP logo?

- (a) Shiva?
- (b) Ghandi?
- (c) Ganesh?
- Mark your entries "TIP Competition" and get them in by Friday,

MANIFESTO GOODIES



But for the last 12 months, there's been an alternative



Manifesto. The label set up by bugle-blowing, party-rocking DJ Judge Jules. And at the moment, their strike rate is more impressive than Steve Austin with night-vision and a large bazooka. There's been Josh Wink's "Higher State Of Consciousness", Donna Summer's "State Of Independence", Gusto's awesome "Disco's Revenge", as well as Black Box, Crystal Waters and Q-Club. To celebrate their anniversary, they've pressed up an ultra-limited quadruple vinyl pack of all their next releases. "SUMMER SCORCHERS" is so exclusive that most DJs don't even have it. But FIVE readers will each win a copy, together with a MANIFESTO T-shirt, a record bag and a year on their mailing list. Now why don't politicians ever come up with this kind of manifesto, eh? Simply answer this natty little question:

What was Judge Jules before he became a DJ?

- (b) A professional trumpeter in the Coldstream Guards?
- (c) A lifesaver on Venice Beach, California?

Mark your entries "Manifesto Competition" and get them in by Friday, September 13. Don't forget to state whether you'd like a boy's or a girl's T-shirt.

September 13. Please note that this album is only available on CD.

BIG CHILL: A Williams - Colwall, Charlie - London, Nick Palmer - Southampton, J S Please use a separate postcard for each competition entry. winners will be drawn at random from the mailbag. The edit decision is final. *So there!* ower, Stamford Street, London SE1 9LS

from the mailbag. The editor's

page note that all competitions are only open





Suburban Knight

words Tim Barr pictures Raise-A-Head

Sever lever

IS ONE OF THOSE FRAGILE-NERVED SUNDAY AFTERNOONS WHICH INEVITABLY follow on from the Saturday night before. The sunshine is eye-wateringly painful, making an emergency trip to the local supermarket something of a hassle.

However, once inside of the bright, shiny shop, where the avenues between the shelves are full of bickering suburban couples and kids who'd rather be hot-wired to their Playstations, something special happens. Inner City's "Big Fun" careers out of the in-store speakers and, all of a sudden, we're caught in the middle of an intense technicolour flashback.

No matter that it lasts just a fraction of a second. It's long enough to remind us of those few short weeks in the autumn of 1988 when almost anything seemed to be possible. Back then, "Big Fun" captured a moment, sinking itself deep into the upper reaches of the charts and drawing another angle around Detroit techno. It wasn't as abstract as Derrick May's "Nude Photo" or as extreme as Juan Atkins' "No UFOs". Instead, "Big Fun" sheathed dark undercurrents in pure pop velvet.

Listening to it again now, you still can hear its three creators, Kevin Saunderson, James Pennington and Art Forest, pulling in radically different directions through those big reverse reverbs and heavy delays. The tension works, though, and the memories come flooding back from the time when Dance Music PLC was still Dance Music Utd.

And anything was possible,

THE SCENARIO IS VERY DIFFERENT THESE DAYS. There's a business to be operated, there are cogs of an industry to be oiled, and expectations are running high. At least there are still a few people who remember that this scene was supposed to be different. And James Pennington, the man behind Suburban Knight's recently released "By Night" EP on Underground Resistance, is most definitely one of them.

"If you are fighting a war, you are doing it for just one reason," he declares. "The only reason any of us ever fight is to win. And if you win the war, you can do one of two things. Either keep everything the same or rise to the challenge and make the situation better. I believe dance music has won the war, but it has to be socially aware in order to move forward. It's not about selling out or taking the simplest route. It's all about changing things for the better. That is not always easy to do, but what's the alternative?"

James Pennington grew up on the outskirts of Detroit

and was the youngest of the celebrated group of Motor City techno pioneers who attended Belleville High School. It was at Belleville that he initially met Juan Atkins, Derrick May and Eddie "Flashin'" Fowlkes, and discovered a shared fondness for the pumping funk of Parliament and the rigid electronica of acts such as Kraftwerk and Yellow Magic Orchestra.

You went to school with Juan
Atkins, Eddie Fowtkes and
Derrick May, and worked
with Kevin Seunderson on
Inner City before teaming
up with Underground

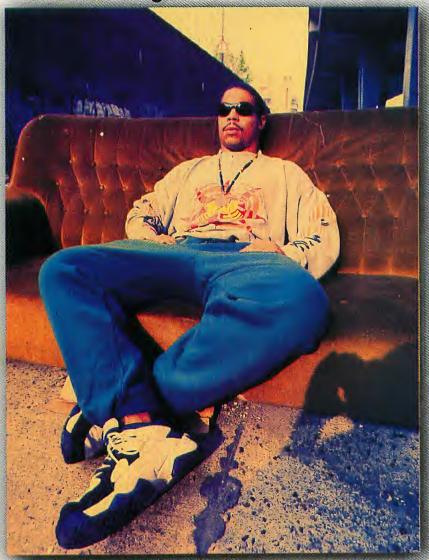
Resistence to unleash

SUBURBAN KNIGHT.

You are James Pennington and we claim our £5



Suburban Knight



But it was with Kevin Saunderson that Pennington formed the closest link. The pair were room-mates for almost three years ("Right until everything really picked up") and undertook their initial tentative experiments at making music together.

"We were inspired by people from Chicago, guys like Farley and Marshall Jefferson," he explains. "They were getting records released and we wanted to do the same thing. Kevin and I had been DJing for a while, and we both wanted to take the music a little bit further, to make our own contribution. So we started buying equipment and trying out ideas. We worked with the bare minimum of gear, laying down different sounds and finding our own styles. And then Derrick came along and we all worked together on the very first Inner City tracks. That was the beginning."

However, although Pennington's role on those early records has subsequently been understated, his first solo release as Suburban Knight hit the target

dead on. "The Groove" was an unsettling minimalist journey into the darkside. Carl Craig remembers it as one of the two tracks (the other being May's

"Nude Photo"), which initially inspired his own techno explorations.

"I put The Groove' together in late 1985 and it finally became the third Transmat release," recalls Pennington. "I really wanted to stand apart from everybody else with that record. I spent a lot of time making sure that it sounded

truly individual, that it didn't sound anything like
Derrick or Kevin. It just came from the heart."

Pier Fun'' followed soon afterwards

"Big Fun" followed soon afterwards.

"Haid down some tracks and a bassline, and Kevin took it a step further. He cleaned it up and transformed it into the final version. We actually made 'Big Fun' in 1986, but it wasn't a hit until much later on. It seems to be a feature of my career that tracks always sit around for a while before they're released. I've always had to wait to get my music out. It drove me mad for a while."

AS A RESULT OF THE HUGE SUCCESS OF "BIG FUN", PENNINGTON WAS APPROACHED BY Paragon Records, who were eager to buy into the new techno phenomenon.

"Paragon made out as though they were interested in me, but they were really just interested in Inner City," he says. "I signed an exclusive deal and, once my signature was on the contract, all they wanted were commercial tracks. I gave them some vocal material and did an album, but I quickly realised I'd made a mistake. Pretty soon, I just wanted to fall off the earth..."

Although he helped out on tracks such as Art Forest's "Vehicle" and Santonio's "It's Not Over", Pennington's profile on this side of the pond suffered until 1990, when the long-delayed appearance of the second Suburban Knight single, "The Art Of Stalking", imprinted his classically angular style back onto the scene. Cutting loose with an elegant, low-slung rhythm and shifting frequencies, the track turned out to be one of the most inspired recordings ever relased on Transmat. With its weird, altered perspectives and thick textures, it pushed techno into a darker, more claustrophobic vein.

"The Art Of Stalking" was Cubism translated onto vinyl.

"That track was originally laid down in 1987 at the place I was sharing with Kevin," explains Pennington. "In my mind, I was thinking about the African plains at night, about all those nocturnal animals searching for food and stalking their prey. I recorded it very quickly because I had such a nice vibe going, just imagining the kind of way-out stuff which happens on those hot nights. In fact, it was one hell of a vibe. I think it only took me a day and a half to record... But then I had to wait three years for it to come out!"

And even then Pennington effectively remained sidelined because of his Paragon contract. It didn't stop him making music, though. During what stretched into a five-year estrangement from the music industry, he recorded between 200 and 300 tunes in his home studio.

"I was constantly making music," he cheerfully admits.

Around this time, he also immersed himself in what he still sees as his

main job, working with the developmentally disabled.

"I get a lot of gratification from doing that," he smiles. "I'm basically helping these people with the everyday tasks of life, the kind of skills they need to be able to operate within the community and also in their home situations. It's immensely rewarding. A lot of very special things happen, too."

But doesn't his day job make music seem trivial in comparison?

"Not at all," he argues. "I have seen the power of music close up. I'm aware of what it can do and of its relationship with the human psyche. I don't think what I do every day makes music seem trivial in any way at all. Now, the music business, that's a different story..."

DURING HIS YEARS AT PARAGON, PENNINGTON ALSO COMPLETED A highly-rated working of "Take Me Away" for Mike Banks and Jeff Mills

(which the label eventually released, crediting it to True Faith With Final Cut). So it was no surprise when, in 1994, having made the decision to return to a more active role in the music scene, Mike Banks was the first person he approached.

"When Mike and Jeff first started Underground Resistance, I knew they would come up with something special, but I was still tied up with Paragon. And for a while after that, I was very wary of signing my material over to anybody else. But I saw what was happening with the label and made up my mind that Suburban Knight would fit in. It wasn't so much the hardness which attracted me, it was the deepness and the spirit."

And that's really where Suburban Knight fits in with us, too. Maybe even more than the deepness of his music, it's the spirit which counts. Records such as "Nocturbulous Behaviour" (his first offering for UR) and his new "By Night" EP aren't about shined-up escapism or extorting a quick buck from the kids. Instead, they're soaked through with an understanding of what it's like when you and your mates invent a whole new sound which takes over the world.

In short, James Pennington's music communicates the kind of emotions which can't easily be reduced to flip concepts or neatly-turned phrases. It's music which keeps the faith of those few brief weeks in 1988.

"The philosophy of Underground Resistance, the whole idea of hard city, hard music, has a real grip on the life and times in Detroit," he asserts. "It's about real things. That's the way it is. It's stood the test of time and hasn't sold out, which is why it's important. For me, it's all about breaking down barriers and bringing people together. Never sell out, man, and remember that the message is real."

Like last year's "Dark Energy" or his "Windwalker" contribution to "Red Planet VI", the "By Night" EP plays beautifully funky games with twisting melancholy and hopelessly beguiling optimism. Pennington describes tracks like "Echo Location" (just one of the standouts on the new record) as "minimal darkness", a concept which he'll be exploring further on the album he's currently formatting for UR.

"I've always wanted to put together an album of this kind of material," he concludes. "It's something I have waited a long, long time to do. After 'By Night', there's going to be another EP and then it'll finally be time for the Suburban Knight album."

It's only taken 10 years but, in this story, anything is possible.

The 'By Night' EP is out now on Underground Resistance

"For

me, it's all about breaking

down barriers and bringing people

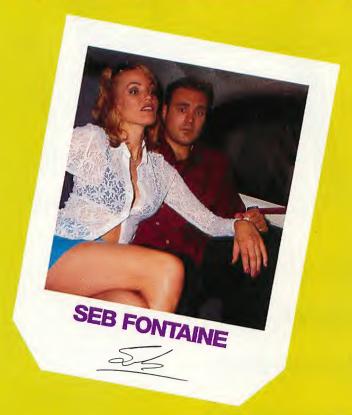
together. Never sell out, man, and

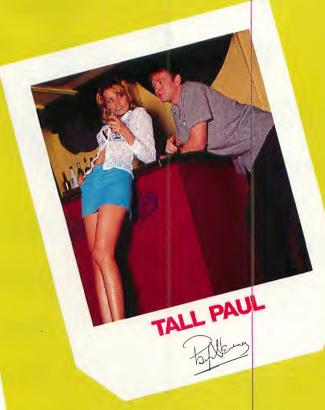
remember that the message

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KINGS OF TOMORROW > OPEN YOUR MIND

LARGIN'IT!

THE TRIPLE CD/MC MIX ALBUM > 29.07.96

words Sonia Poulton pictures Pav Modelski

SUPGICAL DE LA SUPGICA DE LA SUPCIONA DEL SUPCIONA DE LA SUPCIONA DEL SUPCIONA DE LA SUPCIONA DEL SUPCIONA DEL SUPCIONA DE LA SUPCIONA

BOB JONES BELIEVES SOUL MUSIC IS SOMETHING YOU feel. He doesn't reduce it to a sound, a place or a skin colour. The distinction is important because it's the reason he has remained committed to this music for the last 30 years.

"Purists will say it's a form of black American music," he explains. "I say that it's a gut feeling you get from hearing something which almost makes you want to weep. You just can't explain it."

YOU MIGHT KNOW BOB JONES FROM HIS EARTH-QUAKING STINT at Sabresonic. You might know him as the esoteric jockey who presents "The Surgery" on Kiss FM. You might only know him for his soul page in Muzik. There are many sides to the man known as The Doctor. The chances are you've yet to see the whole of him.

Bob Jones was born 47 years ago in Chelmsford, Essex. He began buying records around the age of 13. One of his elder sisters, Linda, regularly travelled to London for clubs and gigs, and sometimes she'd take her little brother with her. Bob remembers seeing Otis Redding and James Brown, but it was the blues which first grabbed his attention.

Phil Perry on Doctor Bob

"Whenever I went up to Caister, I headed straight for Bob's room. His stuff was deep and heavy, it was different to what the other DJs were spinning. He's played such a big part in the way black music in Britain has progressed over the last 10 or 15 years and it's good to see him getting some recognition for that. What's even nicer is that he doesn't do it for the praise. He does it because he loves it."

his attention.
"There are some records which make you go..." he pauses, gasps for breath, and then continues. "My father noticed the sort of records I was buying and wanted to know why. So I told him it was a sound which hit me between the shoulder blades!"

By the late Sixties, Bob's interest had expanded to

the radio. In particular, to Mike Raven's show on the now-defunct Radio London. Raven (who always dressed in black and eventually became a stand-in for Christopher Lee in horror movies), was a white British DJ playing black music. Something was stirring, although at the time Bob wasn't sure what.

In May 1967, by now working as an apprentice electrical engineer, he wangled his first gig, playing the youth club

at Raynsford Comprehensive in Chelmsford. On Thursday evenings, the school had a disco where white bands were drafted in to sing covers of black records, the idea of black musicians performing being something of a no-no in the racially divided Britain of the Sixties. Bob's next door

neighbour had a sound system and he had a record collection, so they teamed up and hustled their way in.

"It was a disaster," recalls Bob with a smile and a shrug. "We totally cleared the floor. I was playing traditional reto and obscure releases on Stateside and Fontana to people who were just used

to The Rolling Stones."

Undeterred, Bob went on to secure his first regular paying gig a year later

no boundaries, who
doesn't believe there
are only 24 hours in a
day and whose Kiss
FM soul show and DJ
residencies are totally
unmissable. He's BOB
JONES, but many just

call him the Doctor

He's a man who knows

at a pub called The Red Beret on the edge of Chelmsford. The blues-loving licensee allowed him to spin whatever he wanted and, after closing time, Bob would make his way down to Dee-Jays, the only latelicense joint in the town. He hassled the club's manager for months and months, eventually securing a regular Friday slot for himself.

It was 1971 and Bob had made his first official foray into clubland. And on top of that, he'd been paid a whacking £20 for the pleasure.

LIKETHE RED BERET BOSS, THE MANAGER of Dee-Jays didn't have a problem with Bob's eclectic leanings and he remained the resident there for the next six years, during which time the musical climate changed dramatically. George McCrae scored a huge pop hit with "Rock You Baby" ("It was quite disco-fied for that time," notes Bob. "It was basically just a wedding song, but a credible one!") and instigated a stream of similar successes. On a personal level, his father gave him a copy of "Back At The Chicken Shack", Jimmy Smith's classic jazz album on Blue Note Records, for his birthday.

"Up until that point, I thought jazz was stuff like Acker Bilk," he confesses.

The gift was a total revelation and Bob began incorporating more and more Blue Note material into his set. Once again, it was not initially very well received, but his perseverance eventually paid off. As the Seventies unfolded, young clubbers keen to experience more than simply the Top 40 of the day were heading to Essex to hear him play.

By the end of the decade, Bob was spinning Chick Corea and The Crusaders, as well as pulling the odd Latin tune into his set. Legend has it that he was one of the first British DJs to spin jazz to a dance audience. Then, in 1980, he made it onto the reserve team of DJs for the increasingly popular Caister Soul Weekender. And with Caister running two weekends that year, the B-team (which also included a young fellow called Pete Tong) finally got to play.

Bob's next break came when the LWR pirate station offered him a show, "The Sunday Roast", which secured his future in radio. At last he was able to give up the security of his day job as an electrician and throw himself into music full-time. But although he'd already been through countless musical twists and turns, yet another side to the man reared its head during the 1988 Summer Of Love, when he went along to Spectrum at London's Heaven club.

"I loved the energy and the open-minded attitude of the crowd," he says. "You'd hear an instrumental one minute and a vocal track the next."

In response to this, he started playing garage music, which he continues to promote





to this day. And while the breadth of his style did not meet with everybody's approval, when Kiss FM was granted its licence in September 1990, Doctor Bob Jones was offered his own show. The "Doctor" moniker, incidentally, stems from Doctor Jazz, a name given to him by the editorial team at "Blues & Soul" back in the days when he penned a column for the magazine.

Appropriately, his Kiss shows were nicknamed "The Surgery". And why not? For many people, Bob Jones' DJing has certainly served as a tonic.

CONSTANTLY FRUSTRATED ATTHE LACK OF PROGRESS MADE BY BRITISH BLACK MUSIC over the years, Bob has never tired of working to see it achieves the recognition he feels it deserves. He talks about the time he was passed a tape from an unknown British artist called Tyson. He was so blown away that in October 1993, he set up his own label, Black On Black (BOB), to put out Tyson's double A-sided single, "Rebound"/"Falling".

Despite selling only 600 copies of this debut release, BOB has continued undeterred.

Andrew Weatherall on Doctor Bob

"I spend my life striving to be half the man Bob Jones is. Truly inspirational people are very few and far between, but you need look no further than Mr Jones." Since then, there have been several other singles, most notably cuts from Aquasky, Carmel Hines and Index, while the "Black Milk" compilation was hailed as a classic in many quarters. A second compilation, "Missed Beats", has just appeared in the shops, again to critical acclaim.

It's still early days for the label, but that doesn't stop Bob striving for his ideal.

"I believe in old school A&Rigg," he comments. "I believe in bringing people through, not just picking them up because of a trend. I see Black On Black as a stepping stone. I put records out and if they get a bit of recognition, then it makes me happy. It's about whatever feels good to me. I try to sign tracks which have some sort of depth to them, tracks which have guts."

Right now, Doctor Bob has many projects to put his mind to. And with only a skeleton staff to call upon, he's working doubly hard to keep it all covered. There's Ghetto Swing, who are currently in the studio recording for BOB, and a production entitled "Universal Jones" which is scheduled for a late September release on Ashley Beedle's Afro Art label.

There are album tracks to complete for soul legend Sam Dees and DJing stints at Andy Weatherall's Bloodsugar nights at London's Blue Note club.

There is also the little matter of a litigation involving Jazzy Jeff & The Fresh Prince's "Boom! Shake The Room". Bob claims the main backing track of this world smash is taken from his remix of The Temptations' "The Jones".

"When Steve Wright was on Radio One, he played the two records back-to-back," recalls Bob, obviously not alone in his belief. "I've got it on tape as evidence. I'm not angry with Jazzy Jeff & The Fresh Prince, I just want some respect. I didn't even get a credit on the record."

Never mind. Bob Jones' day is coming. Make no mistake about that. He has travelled a long way since the days when he was an electrician. Back then, his father told him he'd never make any money from music.

"To a certain extent, he is right," admits Bob. "Consciously or unconsciously, I've put as much back into it as I've made. Sometimes I wonder what keeps me going. I don't have the answer to that, but whatever it is, it feels right."

The Soul Surgery' is broadcast on Kiss FM every Sunday, 11pm-2am. Bob Jones is also resident at Shake It Loose (Thursdays at Bar Rumba, London), Bloodsugar and Lift (the first Friday and first Saturday of the month, respectively, at The Blue Note). The 'Missed Beats' compilation is out now on Black On Black

Ashley Beedle on Doctor Bob

"At the end of the day, he's the man. His radio shows have been such a massive in fluence on so many people, simply because his approach is so open-minded. And from a personal perspective, he really supported my tracks when other radio DJs didn't. I hope we can get at least another 30 years out of him."

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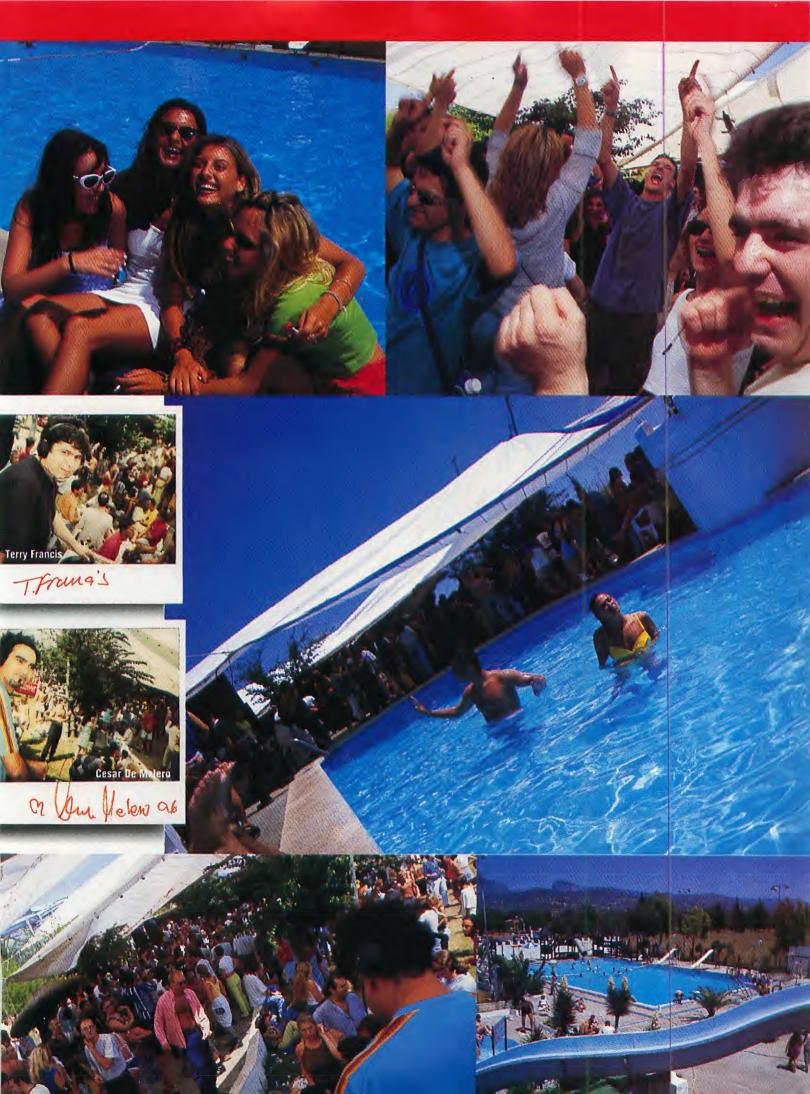
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10 TO CHASE

The tracks which rocked it at Squeeze

NOSTRUM - "Cologne EP" *(Time Unlimited)* AMOS - "Gene Away" *(More Protein)*

INTERACTIVE - "Amok" *(Tec)* Bongo Mongo - "Stroids" *(Climax)*

PABLO GARGANO - "Eve 7" (Eve)

SQUEEZE AIDS AWARENESS BOAT PARTY The Ocean Scene, off the coast of Southampton

BEING "trapped" on a disco-boat always separates the men from the boys. With no back doors to slip through and no taxis to jump into, the only escape is to make yourself so sick that people simply leave you alone. And on a Tuesday night, off the coast of Southampton, this is exactly what some appear to be doing.

Southampton's Squeeze organisation are renowned for their spectacular aquatic extravaganzas and tonight's affair is held in memory of a local clubber who died recently. The sad death has touched the hearts of the guest DJs, including Phil Perry, Jim Masters, Danny Slade and trance master John "00" Fleming, who are all

spinning for free. Squeeze promoter Jabez has even shaved his head for charity, inspiring several drunken punters to do the same, Something they will no doubt regret in the cold light of day.

The Ocean Scene sets sail at 9.30 in the evening, meandering around the busy Solent port as the hydrofoils and Sealink ferries pass by en route to the Isle Of Wight. As we head out to sea, we pass the old docks and a few huge vessels, all of which

environment, with 300 down-to-earth students gradually easing their way into the proceedings. After watching a beautiful sunset, the sea breeze thickens and it's time to head onto the two dancefloors.

On the ground floor, John Fleming takes the baton from Danny Slade's happy house mix for an impeccable selection of liquid trance, complete with lush breaks and infectious meiodies. Upstairs, Jim Masters crafts a 430 West-style house session and builds into Phil Perry's harder techno mix. However, with very little room behind the decks and the boat rocking on the waves, it's very difficult to piece together the perfect set.

Masters and Perry decide to have some fun and play back-to-back, unleashing that lethal lager anthem, Underworld's "Born Slippy (Nuxx)", to a crowd high on spirits and blasted on amyl. White gloves glow in the dark, while the already low ceiling just seems to get lower and lower. So much so that one lanky chap removes a tile from the roof and dances underneath the space he's created.

At 3am, The Ocean Scene drops anchor and 300 wasted people creep home, trying not to wake the harbour's sleeping residents as they excitedly anticipate the next Squeeze outing. And with all-day sessions planned on the boat for August, you too can drink the Solent dry to the sounds of your favourite DJ.





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DANA BRYANT

The ICA. London

DANA steps onto the stage, walks up to the mic with the grace of a gazelle... and starts to laugh. We don't get it at first. Is shedrunk? Plain weird? No. She's simply enjoying what she's doing.

When this poetess with a penchant for laughter and steely gazes announces she is going to do a track a cappella, she isn't deriding her five-piece group, who rip the shroud of subtlety from the shoulders of her work. She says it is because she has to prove to herself that she can perform

her prose stark naked.

The best songs come early. "Dominican Girdles", one of the funniest confessions of frustrated puberty this side of a Victoria Wood sketch, sees her gesticulate, bellow and pout hilariously. Somehow, the spoken word material has more freedom than the prose she entwines with the music.

Nevertheless, most of the tracks from her "Wishing From The Top" album feature full instrumentation. Slap jazz basslines, hovering percussion and surprise backing vocals courtesy of Carleen Anderson all compete against the heightened authority of Bryant's voice. And her laughter. Jacqueline Springer

THE ADVENT

Growth at an East End warehouse, London

IF technomeister Claude Young whipped up a storm in a Russian nuclear submarine to celebrate the release of your second EP, you'd really need to rack your brains to top it for your third.

How about putting on a word-of-mouth party for 120 people in a converted East End warehouse? And handing out free alcoholic water to all of the lucky punters? You could also hire in a sound system so loud that the bass will shake walls for miles around until long after breakfast. And while you're at it, why not book that cult techno duo, The Advent, to play live?

That's just what Shoreditch's Subhead have done to celebrate the first birthday of their soon-to-be legendary Growth night and to herald the release of their latest 12inch, "Subhead 003". There's a clothes rail instead of a cloakroom and ice buckets full of Sub Zero instead of a bar. Behind a makeshift security barrier, which is actually just a piece of string, The Advent play like a dream, sending the crowd of bright-eyed 20-somethings into full-on delirium with their barrage of furious techno.

It's over too soon, but the punters stay at the front, cheering and losing it to the DJs spinning wickedly dark techno until the PA gets dismantled at 10am. Quite how Subhead will top this for their next release is anyone's guess.

RAD RICE

The Rhumba Club, Perth

HE came, he saw, he rocked.

On a rare visit to the not-quite-frozen (but still bloody chilly) north, Rad Rice takes the Rhumba by storm with a sweetly-built mix of super-funky acid and classic old school energy. No mean feat considering that he starts on the decks after a warm-up which flirts with ultra-commercial tunearama.

At first, it sounds as if Rice has brought along someone else's record box. But he then begins subtly coaxing the dancefloor in a more suitable direction. With perfect timing, he wraps up the seduction and the crowd is suddenly on a roller-coaster ride, rushing head-long towards the heart of acid house mayhem.



Sewing gems like Amok's "Interactive" into the abstract thump of Vincent Vega's "Monster Joe" and the odd unexpected pleasure (including a Sub Sub acid mix, believe it or not), London's best-kept secret transforms the Rhumba's floor into a whirling mass of broad grins and wildly jitterbugging bodies.

By the time it's all over, the punters are locked deep into the groove and cheering for more. The Rhumba has atmosphere in spades tonight. Wish you were here... Kevin Lewis

LIBERATOR CREW

The Rocket, London

SOMEONE crouched in the corner has just rolled up a tenner. Something suddenly blocks out the light coming back from the dancefloor strobe. It's six feet tall, three feet wide and wears a black bomber jacket. It's known as a bouncer. Oops.

It's a bit of an odd feeling to be partying to the Liberators' hi-octane blitzkrieg while bouncers are snooping about around you. After all, this DJ trio are the mainstay of the free party scene. But considering their roof-raising sets of quality banging beats and the growing popularity of their faultless Stay Up Forever label releases, it's pretty inevitable that more and more people are after the Liberator sound.

Tonight, they're celebrating five years as a crew. A time which has seen them grow from being small, north London squat party organisers into top underground DJs and Megadog regulars. These days, even John Peel is raving about their excellent Stay Up Forever tracks.

It's a helluva party, of course. The whole crowd is friendly, enthusiastic and dancing savagely. Lawrie Emissions turns in a live set of acid dynamics and analogue motion, further proving this scene is chocka with uncharted talent. Stepping on up to the Technics, the Liberators proceed to shell the floor with crunching beats, frenzied tweaking and juggernaut bass, joining all the dots with some amazing mixing.

So where to now? Are the Liberators just going to get bigger and bigger? Will they be playing Cream? Who knows? Who cares? The most important point is that their hearts remain in the right place.

And there they are, the same weekend, at a free party in east London, playing music and dancing along with the rest of them. Camilo Rocha

GAY PRIDE

Clapham Common, London

TO be honest, until this afternoon, my experience of London's clubland has been one of drugged-up heterosexuals. Now, I'm walking

down Clapham High Street along with thousands of other people, all heading to London's Gay Pride on Clapham Common. The sun's come out after a heavy thunderstorm and it's looking doubtful that the local off-licences will be able to cope with the expected 160,000 thong... erm, throng.
"This side if you're gay," shouts a short, muscular,

tattooed woman, pointing towards the entrance. Everybody is asked to make a small donation for what is otherwise a free party. Programmes listing the incredibly diverse selection of entertainment and amenities available at this huge festival-sized event cost a mere 50p.

Earlier on, I'd been surprised by the podgy men in bondage, leather pants and peaked leather caps casually walking down the street. Now, inside of the perimeter fence, surprise takes on a whole new meaning. This is no ordinary music festival with dance tents and DJs. Fancy-dressed policemen, sailors, nuns, vicars, soldiers, schoolboys and schoolgirls are just a few of the different costumes competing with the drag queens.

Everyone looks incredibly happy to be here. The fairground is excellent, each ride with its very own sound system banging out pumping house. The bars easily cope with the crowd and there's even a champagne garden for the more sophisticated types. Judging by the programme, Gay Pride is catering for the more esoteric side of life, from the trans-gender changing area to the good will of the Samaritans, with water, condoms and lube stalls scattered around the site.

Our afternoon begins in the Poptartz tent, which bangs out a diet of Britpop and Eighties classics to a collection of cheesily smiling people. With its happy house selection, the vibe is much the same inside the Substation tent. Meanwhile, the smiling epidemic continues in the lengthily-named Trade/ DTPM/Kitty Lips' Main Disco tent. The hard NRG sounds send the huge crowd packed in under the canvas into a mental sweat.

At 7pm, they hold a minute's silence on the main stage in memory of those who have sadly died of AIDS and those who are living with the virus. As the silence ends, a mass balloon release sends thousands of red mircodots into the sky over south London. Then, with the slow descent into evening,

each dance tent reaches fever pitch and a wild firework display finishes Gay Pride with a colourful bang. Proud? They should be.

Rowan Chernin







natural sexuality to maximum effect, alike) appears to mind. Why should we? The man is, after all, a vision to angel and the attitude of a Sunset Boulevard stripper. His backing group, which includes the guitar legend "Wah Wah" Watson, have honed his set to a science. Drums,

keyboards, guitar, percussion and two fine backing singers follow his every move, note and breath. Each song, from "Til The Cops Come Knockin" and "Ascension (Don't Ever Wonder)" to "Whenever, Wherever, Whatever", is acutely performed and greeted with the reverence usually reserved for the "one tune everybody knows and loves".

One encore and it's all over. Maxwell now has the rest of the universe to conquer. And the "watching" Maxwell? He would no doubt have been pouring himself a large one. **Sonia Poulton**



NATURAL RHYTHM

Berties Nightclub, Newquay

IN the old days of rave, "mental" had two meanings. You either went insane in time to the beat or surfed on some strange and happy part of the imagination. Lilac was your

favourite colour and beer was a strictly midweek pursuit.

Back in the olden days, Bowgees in Crantock (a converted pub which, surprisingly, shut at around midnight) had some amazing nights, with local DJs like Richard James (Aphex Twin) and Piers keeping it on the mad tip. Nowadays, club culture is all over Cornwall. And Newquay, one of the surfing capitals of Europe, has the biggest slice of Cornish nightlife, with the local Cutback Records bringing in the latest jungle, house and techno cuts for a handful of stonehead DJs.

In the summer months, you still see the hordes of insane lager monsters jumping around, but you can also find decent clubs where people prefer a bottle of water to fisticuffs. Tonight, Berties (affectionately known as "Dirty Berties" to the weekend hordes) is more than ready for another night of Natural Rhythm.

Marc Aurbach is the guest jock and Piers (who is even nuttier than in his Bowgees days) is warming up with a solid mix of downtempo house music. Hosted by Caite and Simon, the club

has been running for nearly four years, usually between the months of May and September.

Round these parts, terms like "eclectic" usually refer to the crowd. Tonight, there's a barefoot hippy talking rubbish to anyone who'll listen, a handful of tanned surfing types and a majority crowd going for the swanky Saturday night look. Club nights which cater for dance music rather than lager generally have the most laid-back door policies on the house scene, wherever you are in the country. Cornwall is

no exception. Natural Rhythm is all about the sounds. It is not about your fucking shoes!

The night is built towards the traditional crescendo of uplifting house and the crowd

coast along in their own worlds, anticipating a high from the last tune. Eve Gallagher's "Where Love Lives" gets the final cheer before the ridiculous local curfew of 1 am signals the start of after-hours life.

Our two-course night finishes at the Mashie Niblick in St Merryn, with the best fried breakfast available on the north shore of Cornwall, complete with the "Cream Live" CD and a pot of Cornish Tea.

Ibiza? Who needs it.

Rowan Chernin



Maxwell's album was far more

reminiscent of a bygone era than

a moment in our history when

everybody from his neck of the

was both unique and timely.

woods (from gangstas to lawyers) seemed to

be turning to rap to pay the bills. The release

And now, his first proper London show. The

Jazz Cafe's sell-out crowd (more diverse than

up so close to the stage that they're practically

Pete Tong's business interests) are pushed

on it and, to the sax-led strains of his "Urban

Feigning a nonchalant modesty, he smiles

coyly at the rapturous welcome. Then he opens

his mouth, unleashes a note and we're already

snared. With snaky hips and "Saturday Night

Theme", the man himself appears.

76 MUZIK

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Norwegian Good

QUART FESTIVAL

Kristiansand, Norway

STRANGE place to have a party, Norway. For starters, a country where a pint of beer costs you £4 and cigarettes are £6 isn't going to figure too high on the itinerary of yer seasoned festie-goer.

Then there are minor quibbles such as the Kafka-esque booze restrictions. The venues being approximately eight leagues and two wadi-stops apart. The overweening presence of the Norwegian police, on a mission to prevent the good burghers of the fishing village of Kristiansand being morally corrupted. And the festival campsite being located a long way from, well, anything really.

But then any festival where bands can only get to the main stage by boat and where backstage entertainment is hosted in an ancient fortress has got to be worth a peek and a swiftly-arranged overdraft.

Overshadowed by Denmark's much larger Roskilde event, Quart's four days of amble-paced entertainment still emerges grinning victoriously. Sort of Glasto-goesto-Newquay-health-spa, there are all the increasingly routine circuit-makers (Leftfield, Massive Attack, The Chemical Brothers, Pulp) on offer. But what makes the Quart Festival that little bit different are the underground experiments taking place on the periphery.

Slam, Eric Kupper (playing a live/DJ set of keyboards over DATs and dub plates, which is still to be seen in the UK), Hallucinogen, Dan Curtin, DJ Krush, Derrick May, Grooverider, The Ballistic Brothers and Faithless. Spread out over four days, it's an extremely welcome contrast to the headless-chicken dash-mania which anyone who ventured to Tribal Gathering will know only too well.

The expected highlights include yet another awesome display from Leftfield. It seems that, in the right context, sledgehammer snare rolls which probe the very peak of your sphincter, searing acid trance and the incredible megaton dub of "Inspection" can rock even the most distant outposts of trainspotterdom. Still haven't got a clue what Cheshire Cat is on about, though.

Even Underworld are eclipsed, though how they manage to limit themselves to a mere hour is anyone's guess. They finish with the inevitable "Born Slippy", after a (for them) abridged tear through "Rez", "Pearl's Girl" and "Skyscaper".

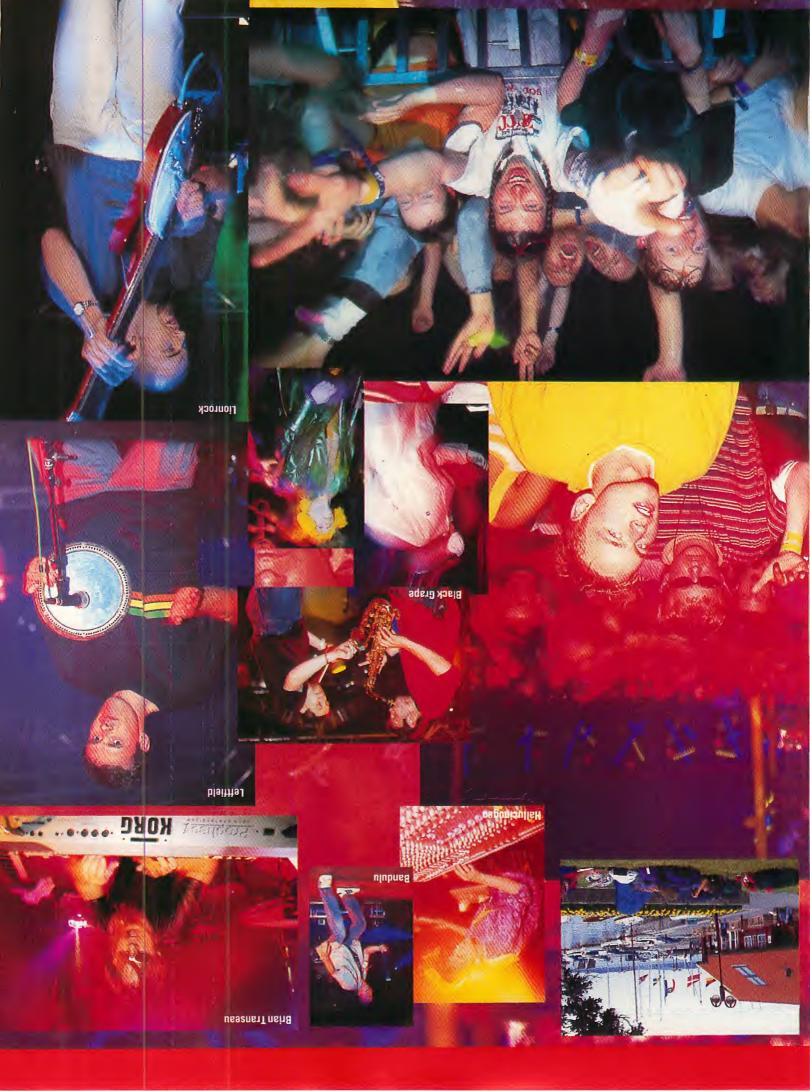
The next night, Bandulu and Lionrock do a good job of warming up the giant Tresse big top for The Chemical Brothers. If anyone ever asks you what it feels like to have a molten mercury enema, make sure they witness "Loops Of Fury" or "Chemical Beats" live. It's enough to make Led Zep look like mewling pussies. Meanwhile, at the only hotel in town, Derrick May plays the hardest set we've heard from him in ages, astounding listeners with protean techno cuts from the likes of Surgeon and Neil Landstrumm.

The last night is Saturday. Which means Black Grape getting a mere half-hour and still having the temerity to be gob-smackingly groovy. After which, the hotel opens its two young-gun dancefloors for some hurly-burlying from the mightily out-of-it Norse youth. Paul Oakenfold goes down mammothly well, Brian Transeau looks lost without his grand piano and grandiose singers, and DJ Krush lays down strictly turntablised hip hop beats to a less-thanenthusiastic disco crowd.

It may dent a hole in your wallet like an elephant crashing into a plaster partition, but Quart is unquestionably one to watch. High time we gave the Norse a taste of their own invasion medicine, me thinks.

Calvin Bush









Look it up. MICKEY FINN, 'a strong alcoholic drink adulterated with

FROM CLUB MED TO MILTON KEYNES

"THERE HASN'T BEEN A WEEKEND I HAVEN'T WORKED SINCE 1990," says Mickey Finn, relaxing into the black leather sofa in his bachelor pad living room. "I'd be like a kid on school holidays if I got a weekend off. Just to be able to sit indoors and see my girlfriend. Lenjoy the work, though. Like Paul Gascoigne says, it's getting paid to do something you love."

You'd have to love DJing to live the kind of life Finn does. The previous Friday, he'd arrived back in the UK tanned from a three-day stint in Ibiza. But no sooner had he got through passport control than it was into the car and off to Dover with his trusty record box, safe in the knowledge that he was expected to be ready to supply yet another dose of the fabled Finn magic in Milton Keynes at 5am the next day.

Recently, however, his enjoyment has been marred by the attitude of some of his audience. Stories of shootings, stabbings and general trouble-making at jungle clubs have soured the vibe. As a result, there are no significant weekend jungle events left in central London. Thunder & Joy, Roast and AWOL (although AWOL's return is imminent) have all been forced to leave the West End because of security reasons or falling attendances (the latter undoubtedly linked to the former).

It strikes a sad note for those who remember the exuberant atmosphere generated at those early raves. But with people now seemingly content to stand around in clubs warily eyeing each other up rather than dancing, much of the energy has evaporated. Being the type of DJ who responds to the enthusiasm of the crowd, Finn is naturally upset.

"What the fuck are they going out for?" he angrily protests. "If they want to stand about, they can give me a tenner and I'll let them stand in my front room. People are meant to go to a club to enjoy themselves. If you've got 1,000 people in the club and 700 of them are standing about, I'll just go in there, do my work and leave. I've come out of places thinking, 'I just want to go home!' It can be really depressing. But having said that, I'll always try my hardest to get them moving.

Which is why Finn currently prefers playing venues in the south east, the north and the Midlands. Plus, of course, Ibiza. Every summer for the past three years, alongside the likes of Grooverider and Jumpin' Jack Frost, he's been taking jungle to the beaches of the Mediterranean and discovering a host of new converts to the breakbeat groove. Even such stalwarts of the Iberian house scene as Brandon Block, Seb Fontaine and Nancy Noise have been spotted moving to the hardstep beat.

'In 1988, everyone was going, 'Give it a year and it will all be over'. Now it's 1996 and I don't think anybody knows what's around the corner. Our scene has no boundaries. If someone had said to me four years ago, 'It'll be fast breakbeats, deep basslines and hip hop samples', I'd have told them to get themselves a strait-jacket."

GOING AWOL FROM CHAPEL STREET MARKET, 4AM

MICKEY FINN HAS BEEN DJING SINCE 1987, LONG ENOUGH TO SEE LOTS of styles come and go, from the early acid house sessions hosted by Grooverider and Fabio at Barrington Road Studios in Brixton to the loved-up balearic bliss of Shoom (where Finn would stand for hours watching Paul Oakenfold) and early raves like Sunrise and Biology.

a narcotic'. Don't they mean strong tunes and hard stepping beats with a commercial edge?

Indeed, Finn's first shot at the big-time came not via the jocks who would later pioneer the breakbeat sound, but from a certain Andy Weatherall, who he met at a party in a cafe in north London's Chapel Street Market. Today, of course, the jovial inclusiveness of those days of pills, thrills and impromptu parties is long gone.

"I haven't seen Oakie for years," he laments. "I get to see Paul Anderson now and again, though, cutting plates at Music House. They've obviously got their scene and we've got ours, but I still respect them as DJs.'

The respect is certain to be mutual. Mickey Finn's name has been synonymous with ruffneck junglist business ever since those first fierce nights in 1992, when the AWOL crew colonised The Paradise Club. If Speed was the focus of artcore and Rage was the place for darkcore, AWOL continued the tradition of hardcore, offering up a kinetic, aerobic breakbeat hybrid centred on the urge to dance.

I'll let them stand in my 'When AWOL was at The Paradise, it was the club in London," he says. "It really couldn't be touched. You had Kenny Ken, Randall, Darren Jay, Dr Gachet and me. And you couldn't get much more upfront than that."

SOME JUSTICE AND THE URBAN SHAKEDOWN

"What

the fuck are they

going out for? If they

want to stand about, they

can give me a tenner and

front room"

ALTHOUGH HE'S MADE HIS NAME AS A DJ, MANY PEOPLE WILL REMEMBER MICKEY FINN FOR the part he played in creating Urban Shakedown's "Some Justice", the 1992 rave anthem which sampled Ce Ce Rogers. Finn put the tune together with a young producer from Eltham called Gavin King, who is today better known as Aphrodite.

"Gavin was playing his original version of the track to Ray Keith down at City Sounds while I was in there buying music," he recalls. "I didn't know Gavin then. But I heard something in the music, even though it didn't have a title or anything. He rang me up later and asked me if I wanted to do some work on it. So I went round to his place, we slung on the Ce Ce Rogers sample, then the Run DMC break and we had 'Some Justice'."





AS WITH MUCH OF THE MUSIC WHICH IS forthcoming in jungle (a scene renowned for a rapid turnover), this fresh material currently exists only as a dub plate. And in common with the other leading jungle spinners, Mickey Finn has a weekly appointment at Music House, a cutting room on London's Holloway Road.

The dub plate actually exists for good economic reasons. Rather than spend upwards of £500 pressing up promos of a track which might not work in the clubs, producers give the DJs a DAT of a new tune which they can then cut onto acetate and try out the very next weekend. The procedure has since developed to encompass 'specials', tracks which are cut specifically for a one-off event, such as the World Dance party on New Year's Eve.

Naturally, all the DJs pride themselves on their exclusives and the cachet attached to dub plates has got somewhat out of hand, reaching the point where certain DJ's sets almost entirely consist of one-off pressings. Desperate jungle fans in Germany were even asking Finn, "This Music House, it is a good label, jah?"

"There was a time when I was cutting eight to 10 new tracks every week," he reveals. "These days, it's perhaps only 10 every four weeks. Dub plates cost £30 each, so I'm not going to pay the same amount of money for a test pressing which 10 other people have got. When I make music, no more than about five people are getting it."

Many others no doubt feel the same, but they can also be found loitering in the Music House ante room on Thursday afternoons. The place has become a kind of junglist social club.

"Very much so," agrees Finn. "If you went down there on a Thursday or a Friday you'd see the lot of them. You'd see Brockie, Swift, Darren Jay, Grooverider, Pugwash, Goldie, Rap, Randall, Kenny Ken, Jack Frost, Brian Gee, Roni Size and Krust. The whole of the outside room is packed and it's only a little place. And it's not by appointment. If you have to get in the queue, you get in the queue. I've sometimes gone down there in the evening and come out to find the birds are singing and it's five in the morning."

A BIT OF T-REX, SOME TEE SHOTS AND THE DEADLY "MICKEY FINN"

ACCORDING TO THE OXFORD DICTIONARY, A
"Mickey Finn" is a "strong alcoholic drink,
especially adulterated with a narcotic or
a laxative". Not that our Mickey Finn
had any inkling of the significance
of the name when it was given
to him right back at the dawn
of his career.

"I honestly didn't have a clue what one was when I was given the name," he states. "I wouldn't have used it if I'd known that it was associated with drugs. It was given to me by my sister, who used to take care of The Tunnel Club near the Blackwall Tunnel in south London.

"I just thought of myself as somebody who was into music, but she said, 'You've got to give yourself a name or you're going to get missed. You're a right skinny bastard, so let's call you Mickey Thin.' I thought it was a brilliant idea but, because I wanted it to be different, I spelt it F-I-N-N. Then, two years down the line, someone said to me, 'Do you know what a Mickey Finn is?' And up until that point, I had no idea!

"It's a bit weird because Mickey Finn was also the name of the drummer in T-Rex and I have been included in the Musician's Union directory as 'Mickey Finn, keyboards and percussion'. Every year, I get a Valentine's Day card from this woman who thinks I'm T-Rex's drummer! It's all very odd. Especially when she tells me about nights

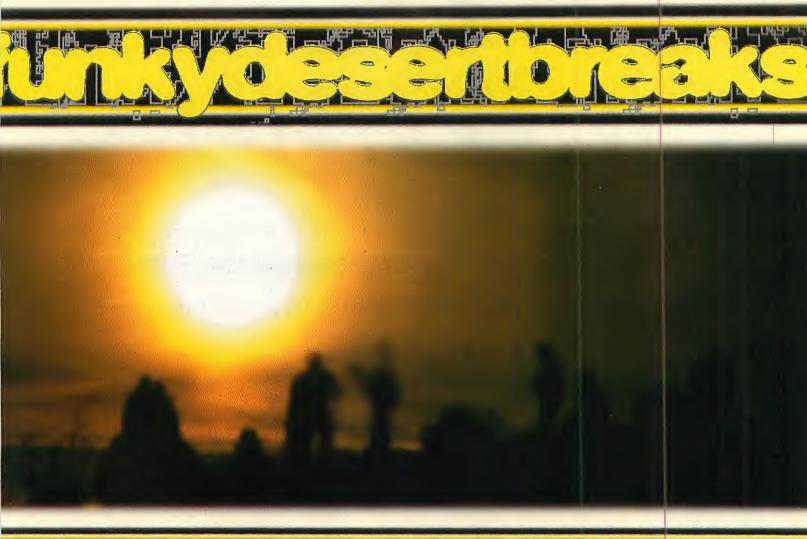
they had in Italy."
The lady is soon going to lose all contact with her fantasy lover, since Mickey Finn is about to move out of London, having just bought a house in rural Kent. The move will not only allow him to finally set up a proper home studio, but he can also devote a bit more time to Bitin'

Back, the record shop he owns in Gravesend, from where he plans to set up a new label.

For the moment, though, he has other, more pressing matters to worry about. His son, an enthusiastic golfer, footballer and DJ, has arrived home from school and is keen to go and practice his tee shots

at the local driving range.
It might well be a way of life, but the music sometimes just has to take second place.

Mickey Finn plays United Dance in Stevenage on August 23, the World Dance Festival at Lydd International Airport, Kent, on August 24, Republic in Sheffield on August 28 and Desire at the Island, Ilford, on August 31. A Mickey Finn mix of 'Mad PLO' is forthcoming on Trouble On Vinyl. Urban Shakedown's remix of Yazz's 'Abandon Me' is due out this autumn on east west



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Gub babes

intimidated? You should be

Some girls are being put off clubs by the rise of the SUPER BABE. You think it's funny? Don't laugh until you've read this...

EARLIER THIS YEAR, MUZIK RECEIVED A

letter which shook us up. In it, Michelle (not her real name) launched into a tirade against what she felt was "club fascism". When she started clubbing, she only went for the music. But pretty soon, Michelle fell victim to what she felt to be the intolerable pressures of "babe culture". She became obsessed with her looks and, in a desperate struggle to stay in with clubland's in crowd, she ended up in an endless cycle of despair and depression. In her letter, she

had a pop at not just the clubs and the lifestyle, but magazines like Muzik as well. We couldn't see how we could possibly be to blame. So we decided to let her have her say.

This is Michelle's story in her own words.



CLUBBING CAN RUIN YOUR LIFE. NO DOUBT MOST OF YOU WILL HAVE A quick chuckle when you read this. You'll probably put it down as the kind of thing a patronising parent or a condescending bore would say. You'll think I'm talking about the drugs, the late nights, the loud music, and you'll palm me off while laughing, "Oh, everyone does it. There's no harm in letting go now and again." Except in my case, it's totally true. Clubbing did ruin my life. And it could happen to other girls, too. If you think I am being alarmist, read my story and see if some of it doesn't ring true with your own feelings.

For blokes, going out means different things. Go down the club, check out the DJ, mark his set out of 10, jot down a few of his tunes. It's also often about getting as caned as possible. Neck the pills, keep up with your mates, get another round in. And, of course, it's about pulling.

For girls, the priorities (and the pressures) are different. Yeah, we like to get a little fucked up. Sure, we enjoy losing ourselves to great music. Copping off also comes close to the top of the list. Except, in my experience, clubbing today is all wrong. The days of clubs allowing you to be whoever or whatever you want without any peer pressure are long gone. And I for one have been hurt.

l always thought the best thing about going out was being able to be yourself, be what you wanted. Forgive me for being naive, but wasn't the whole idea of house music and the clubbing revolution that it didn't matter who you were or what you looked like? We were, as the old classic goes, "One family in sweet harmony". These days, it seems to be about as true as your average politician's promise.

I'm 23 now, but I first got into clubbing when I was a 19-year-old student. I was studying business management at Central London Poly. Not the most challenging of courses, which meant that I had enough free time to go out every night of the week. I started going clubbing with a few people on my course. We were bored with the Student's Union, the pissed-up rugby boys, the stupid drinking, the crap indie music. Clubbing seemed to offer a far more imaginative world, where the people were fascinating and the music irresistible. These were the days when the old rave ethic was still around, so the pressures of having to look your best weren't so bad.

I guess I never really took any notice of stuff like door policies. I've never looked on myself as a potential model, but I'm by no means ugly. It didn't matter at first, anyway. We were going to clubs like Rage and I'd just wear my jeans and a T-shirt, or a sloppy dress. I mean, I was more into the good times, the music, the sheer buzz of meeting up with complete strangers who were instantly your best friends.

It wasn't long before myself and my friends were moving in different circles. We had been clubbing long enough and regularly enough to become "faces" on the scene. DJs would recognize us, we'd often blag into clubs on the guest list and we had drinks bought for us the whole time. That was when I first started to notice how much the situation was changing.

The talk had gone from the usual girlie chatter into something a little more competitive. Suddenly, being part of the "in crowd" became amazingly important. And so did the way that we looked. Designer labels started to become essential. I bu remember when one of my oldest friends turned round in front of everyone and shouted, "Hey, look at Michelle, doesn't If you'd like to design the state of the state o

she just look the perfect Saturday morning shop assistant". I felt cheated. They kept reminding me that, of all the group, I was usually the last one to cop off. That may well have been true. But only because I wasn't into the casual teasing and the one-night stands which they appeared to relish.

All I wanted to do was get on one and dance.

IT MIGHT SOUND A BIT SILLY, BUT SEVERAL THINGS BROUGHT THE SITUATION TO A HEAD.

Firstly, my friends started going to Pure Sexy, Danny Rampling's night at the old Milk Bar. I hadn't been able to go out for a while because of my exams, but as soon as they were over, I joined up with the old gang. When we got to the door, Alison, Lisa, Shelley and the rest of them all strolled in, but I was turned away. "Sorry love, not tonight," came the standard excuse. My friends stood there sniggering for a while, then walked inside. There was nothing I could do but go home, miserable beyond despair.

I chose to ignore it, pretended it was just because I hadn't been out for a bit. Then too many coincidences started to happen. My friends and I would be talking and a DJ or a promoter would come over. I would always be the last to get introduced. The whole time, my friends kept insisting it was a mistake, that I was still part of the gang. But there were constant subtle pressures to keep up with them, snide comments about my clothes or my dancing.

We'd go to a club and the other girls would be dolled up to the max. Before, they would have looked ridiculous. Now their style was becoming the norm and I was finding it hard to look the part. My dole money barely stretched to the club entry fee, never mind forking out £70 on a fluffy bikini top just to impress the doorman. And even if I could afford the gear, I would have felt ridiculous wearing it. My body isn't a naturally skinny size 10 and even though I tried dieting, I didn't have the guts to compete with the kind of girls you would see shimmying sexily around the dancefloor. There was no more losing it, either. You had to be fit to keep up with those half-naked glamour girls whose dancing was more like sexual gymnastics.

I started to panic about whether I'd spent enough time doing my makeup, whether I'd pull or not, how I could get by the dress restrictions which were just another way of saying, "get tarted up or no admission". "Dress to impress" was my most hated phrase. I wanted to chill in clubs with relaxed door policies, but my old mates were hooked on the glitterati lifestyle.

AND IT WASN'T JUST IN THE CLUBS THAT I WAS SURROUNDED BY IMAGES of "super-babes". Everywhere I looked were the very same stereotypes. Flyers featuring scantily-clad models, compilation albums advertised with pictures of slender beauties who had nothing to do with the record. Then there were the dance magazines. Image after image of pouting babes putting more pressure on female clubbers to look and behave the same way. And nothing's changed today. Just last month, I read Paul Shurey from Universe talking about how he didn't want fat people in his clubs. What kind of an example is that? And from a man who did so well out of the early one-for-all rave ethics.

By the summer of 1993, I'd become a recluse. I'd started seeing a shrink and was barely able to enter a pub without feeling self-conscious. Clubs were totally off the agenda. They still are. For two years of my life, I've been terrified to go out because of what people might at thinking or remine about me and my appearance.

be thinking or saying about me and my appearance.

If anything, the situation is now worse than ever. I recently looked at some issues of Muzik and the adverts for clubs like Wobble and Fantazia featured the same stereotypical club chicks. Even the magazine's own club photographers seem incapable of pointing their cameras at anything which isn't tanned, gorgeous and female. You even managed to find semi-naked babes at Tribal Gathering.

d" I'd like to say to all club promoters, magazines and people on the inside of dance music, watch out! Your elitist door policies, and use of blatant sexism and semi-pornographic images are damaging not only the scene, but people as well. The pressure on girls to conform to your ideal of female clubbers is disgusting and wrong. It's time to change your attitude. People like me are suffering and not just in small ways. For pity's sake, sort it out.

If you'd like to comment on Michelle's story, drop us a line to Mouth Off at the usual address





words Kris Needs pictures Martyn Gallina -Jones



In the beginning, there was ARTHUR BAKER. And without him, dance music wouldn't be what it is today. For starters, we wouldn't have had 'Planet Rock'. And that's just the tip of the iceberg...

PRODUCERS CAN LAY CLAIM TO HAVING helped to shape musical history. These days, forging into the unknown seems to constitute mating a road drill with a jungle tickler. Other studio scientists are simply content with reconstituting someone else's ingredients in a desperate quest for that big choon.

Arthur Baker comes from another time in dance music. A time when classic records from Philadelphia and from New York poured soul into everyday lives. A time when Friday nights at the Paradise Garage saw Mr Levan knocking the heads of every audacious musical form into a crazed celebratory whole which blew the party clean through the ceiling. The late Seventies and early Eighties were a spectacularly exciting time for the scene.

And Arthur Baker was in the thick of it.

THE "WHAT THE FUCK WAS THAT...?" FACTOR IS NOW USUALLY RESERVED FOR A PARTICULARLY BEEFY episode of analogue flatulence. So can you imagine what went through the Paradise Garage's collective head the night they first heard Levan play Afrika Bambaataa & The Soul Sonic Force's "Planet Rock"?

Arthur Baker had heard rap music in the parks and had seen the kids breaking to weird electronic tracks from Europe such as Kraftwerk's "Trans-Europe Express". He was impressed. So impressed that he hooked up with Bronx DJ and Zulu Nation ambassador Afrika Bambaataa, and together they made "Planet Rock". The first electronic rap record. The first envoy of electro funk.

But although "Planet Rock" is Baker's main claim to fame, it's the merest tip of a rippling, multi-faceted iceberg. He was a pivotal force of the late Seventies New York club scene, which flowed through hip hop into electro. He pioneered modern remix techniques and regularly siphoned the biggest names dancefloorwards. He cut underground stormers with names like Criminal Element Orchestra, originated the idea of sample terrorism and inadvertently dished out the blueprint for M/A/R/R/S' "Pump Up The Volume".

Baker was "there" at countless legendary club moments. Now, with his Blowout Express project launching a new deal which revives and hooks up his old Minimal label with London's Dorado outfit, he's back and he's firing on all cylinders. His latest projects range from fresh Minimal gear to Robbie Williams mixes, from the new Babylon Zoo single to a Criminal Element Orchestra deal with Island Records.

No barriers, no qualms. Nothing but a real passion for music. The kind of passion which has got him through 20 years of putting cats among pigeons on dancefloors right across the globe.

HERE'S HIS TALE.

Arthur Baker started out as a DJ in his native Boston. "I used to cut two 45s back and forth," he recalls. "But I had no real patience as a DJ. If I played a record and people didn't like it, I'd take it off and throw it across the room!

He began making dance records in 1977, trying to recreate his beloved Philly sound with Michael Jonzun and Maurice Starr (who later brought him New Edition, one of his most successful proteges). After getting burnt a couple of times, he decided to move to New York, where he fell into the exploding club scene ("It was fucking amazing then"). He remembers watching the turntables open-mouthed as Walter Gibbons played the first 12-inch disco mix, Double Exposure's "Ten Per Cent".

before we'd recorded those vocals, I knew that 'Planet Rock'

"Even

was going to make musical history. It was just so fucking

incredible"

hitching up with Latin musician Joe Bataan in 1979. Their first collaboration, "Rap-O Clap-0", could have been the first rap record, although scheduling problems meant the track didn't emerge until after the acknowledged leaders. 'One day, Joe said to me, 'You've got to come to the Bronx and see this... these guys

Under the name of Northend, Baker scored a club hit with "Happy Days", before

are talking over records', recalls Baker. "I'll never forget his words. He said, 'Someone's going to make a million dollars out of this! He wanted to get a rap put on the record we were doing.'

While Bataan went on to be involved with Salsoul Records (he coined the name of the label and worked alongside a vocalist called Jocelyn Shaw, who is now a certain Miss Brown!), Baker continued to explore the hip hop scene, his interest leading him to Tom Silverman's fledgling Tommy Boy operation. His first tune for Silverman, Jazzy Five's "Jazzy Sensation", did pretty well, but it was Baker's introduction to rap godfather Afrika Bambaataa which really kick-started his career. The result was "Planet Rock",

I first heard "Planet Rock" on radio tapes from New York. I then witnessed Bambaataa cut it up on the wheels at The Mudd Club in London's Leicester Square in 1982. Seismic ain't the word. Think of the biggest record you can remember and multiply its effect by 10.

From there, Baker entered a period of intense creativity which threw up a string of chart-bound, electro-fuelled floorburners. Some more Soul Sonic Force tracks, Rockers Revenge's "Walking On Sunshine", Freeez's "IOU" and New Order's "Confusion". He brushed with the American mainstream after his mixes of Cyndi Lauper's "Girls Just Want To Have Fun" and even did the business for Bruce Springsteen.

"Early on, I was looking at DJs who could help with mixing tracks," he says. "I tried to get DJs in on pretty much every release. I was really influenced by British electronic music, by people such as Yazoo and Human League. 'Don't You Want Me' was a majorly important record."

In about 1984, now heading Streetwave Records, Baker issued the first Def Jam track for a new producer called Rick Rubin. "It's Yours" by Jazzy Jay went on to carve Def Jam's formidable reputation for stripped-down, granite hip hop. LL Cool J, Rubin's young protege, blew it up and Baker just

missed landing a deal for The Beastie Boys when Streetwise's A&R man missed a gig in the local pizza shop (Beastie Boy Adam Yauch was an engineer at Baker's Shakedown Sound studio).

SEE WHAT I MEAN? THIS GUY BELCHES DANCE MUSIC HISTORY. Unfortunately, he wasn't quite so good at the business side of it and Streetwise floundered.

"If I'd had good business partners, Streetwise would probably now be one of those \$50 million labels," sighs Baker. "We had New Order, we had Lolleata Holloway, we had Dr John... it was a real eclectic label. If we'd got

the business together, Rick might have stayed with us. Lots of people got their first shots on Streetwise." The last half of the Eighties saw Baker working with several rock acts (including Bob Dylan and Daryl Hall & John Oates), masterminding the all-star Sun City protest, making a solo album for Atty (which featured "Message Of Love", a song he thinks is "the best thing I've ever written"), launching his own Minimal imprint and recording an Opera

Arthur Baker

House project with a young Paul Oakenfold. It was also during this period that he gave up drugs.

His last major flirtation with the UK's dancefloors came in 1991, with his huge vocal production of the "Let There Be Love" single. The track yielded an album, but it turned out to be both mega bucks and a major label nightmare. The buzz wasn't followed through and the second album he recorded, at great expense of time and money, didn't see the light of day.

Some three years ago, Baker stopped going to New York clubs because "they had gotten boring". His Minimal label had, like Streetwise, fallen foul

"I don't have any musical barriers. I like to mess around in all forms. I like nothing better than a good challenge"

of business problems and he got involved with sporadic, non-dance projects, most notably the music for "The Flintstones" film and cuts with Al Green. Admitting he now gets little respect on the underground scene in States, he has spent most of the past two years living in London, visiting clubs like Speed and hooking up with like-minds such as Ashley Beedle and the Dorado crew.

During this time, he's made the occasional trip to New York, where he enjoys hanging out in the Sound Factory bar with former employees like Victor Simonelli. It was here Baker got turned on to the new disco mutants which have been sprouting through the dancefloor over the last year or so. He decided to give it another shot and see what happened.

BATHING IN THE SLEW OF VIBRANT NEW SOUNDS AND with much-deserved respect pouring in from just about every quarter, Arthur Baker is now positively aglow. His star is rising yet again.

The current Dorado deal is a mutual experiment to see how it works out, with Baker having a free rein. Released under his Blowout Express banner and inspired by an old Johnny Hammond tune, his "You're Mine" single is a fine and funky introduction. It's pure New York class and sits perfectly alongside Black Science Orchestra. The idea for the track came from a night at the Sound Factory Bar.

"I've never made a great record which was not a direct response to going to a club the night before," says Baker. "I went to the Sound Factory Bar and, the very next day, I went into the studio to make the track. It really was that immediate. Isaid, I want to make something which Louie

Vega will get into'. He was playing it two weeks later.

"I've always loved that style of instrumental music, the kind of tunes you would hear at The Loft and the Paradise Garage. I'm going back to real underground, weird dance records. My most interesting and enjoyable material has come out of doing the wackiest stuff."

Baker has also found renewed interest in the flavourof-the-month world of the remix after his reupholstery job on Babylon Zoo's "Spaceman". He's now mixing cuts for Robbie Williams, who he says is "on a Black Grape sort of vibe", and has re-recorded "The Boy With X-Ray Eyes" for Babylon Zoo's next single.

"It's the best record I've worked on for years," he says. He's also getting people like Ashley Beedle and Goldie to remix some of his old tracks for a compilation. And if his Criminal Element Orchestra project takes off the way he hopes, a Salsoul-style big band could soon be hitting the boards. His excitement is contagious as he rattles out the projects.

ARTHUR BAKER IS PHILOSOPHICALLY GOOD-NATURED as he reflects on his long and varied career.

"I go up and down," he states. "Every few years, I seem to come up with something which busts me out again. I don't have any musical barriers. Hike to mess around in all forms. I like nothing better than a good challenge."

His only regret is suggesting Dave Dorrell ought to add some samples to what became M/A/R/R/S' "Pump Up The Volume". Baker gave him a copy of his own seminal "Put The Needle On The Record" as an example.

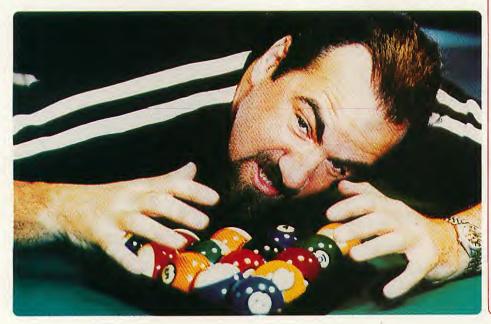
"And he actually sampled the track I gave him!" he says in amazement. "Over the years, I've always made records I consider to be serious and records I think of as having a laugh in the studio. Making sample records is just having a laugh in the studio, whereas writing a song for someone like Tina Turner is a different craft. I like to do both."

So how does today's dance music compare to what he heard when he first started going to clubs?

"The spirit is the same to me," he suggests. "You've got more control now than back in 1982, when we did 'Planet Rock'. That was all played by hand. Now you can sample and create grooves, so you've got complete control over everything. The spirit of making dance records is exactly the same, though. There's one objective, which is to make everyone dance and have a good time. So you shouldn't really be too serious about it.'

Arthur Baker, back to rock the planet.

Blowout Express' 'Your Mine' is out now on Minimal. Arthur Baker's 'Go Around' single is out on Island



BAKER'S HALF DOZEN

Six legendary Arthur Baker cuts

Jazzy Five - Jazzy Sensation (Tommy Boy Records, 1981)

Like many hip hop tunes of the early Eighties, "Jazzy Sensation" was built on somebody else's groove, in this instance Gwen McCrae's "Funky Sensation". It's a strapping funker which saw Arthur Baker give the then unknown Shep Pettibone one of his first mixes.

Afrika Bambaataa & The Soul Sonic Force – "Planet Rock" (Tommy Boy, 1982)

The bomb. Kraftwerk's "Trans-Europe Express" meets Captain Sky's "Super Sperm" and injects the Force's party invocations with James Brown-style hooks. It changed the face of hip hop, nay dance music, and ushered in the atomic age of electro and big beats.

"It was a response to being in the parks and hearing people play 'Trans-Europe Express'. I was working in a record one-stop in Long Island and we'd go out to hear the guys DJing in the parks at lunchtime. They would always play that Kraftwerk track.

"I got together with Bam, who I met through Tommy Boy's Tom Silverman, and we had the idea of copying the melody from 'Trans-Europe Express' and the beat from 'Numbers', another Kraftwerk record. We didn't have a Roland 808 and we needed to buy one, so we looked in the paper and saw an ad which read, 'Drum machine for sale, \$20'. I often still wonder whether the guy who sold it to us realised! So we copied the beat, then Bam suggested we add the breakbeat from 'Super Sperm'. John Robie, who also met Bam through Tom, played the melody freehand.

'Even before we'd recorded those vocals, I knew that 'Planet Rock' was going to make musical history. It was just so fucking incredible. After all these years, I'll let you into the secret of that 'Rock, rock to the planet rock' sample I came up with. It was a play on 'Body Music' by Treacherous 3, which went, 'Rock, rock to the punk rock, don't stop'. From there, I had the idea of doing the cities like James Brown. We decided to get international."

Rockers Revenge - "Walking On Sunshine" (London, 1982)

Hallucino-dubbed electro-disco boogie-percolation with D-Train hooks, slashing synths and, somewhere in there, Eddy Grant's song! "Walking On Sunshine" reached Number Four in the UK national charts and provided The Orb with "Tripping On Sunshine".

"Larry Levan used to play the Eddie Grant version of this at the Paradise Garage. Donnie Calvin, who worked in the Long Island record shop with me, was a real good singer, so I asked him if he'd like to go in and lay down some vocals."

New Order - "Confusion" (Streetwise/ Factory, 1983)

The melancholy electro-glistener. Baker DIDN'T do "Blue Monday", though.

"It was New Order themselves who put out the story that I'd done 'Blue Monday'. I just suggested they make an instrumental on their 'Power, Corruption And Lies' album into a song. That then became 'Blue Monday'."

Rolling Stones - "Too Much Blood" (Rolling Stones, 1983)

Arguably Baker's most legendary remix. A warped, house-predicting, dub-disco track, with Mick Jagger all over the place and a great funky bassline.

"This was fun. I was so out of my head when we did it. It was one of those remixes where you remember how just stoned you were. And Mick loved it! After that, I worked on his solo record."

MCA & Burzootie - "Drum Machine" (Def Jam, 1985)

Baker wrote part of the rap on this fearsome Beasties offshoot ode to the DMX drum machine.



ID OF ROGER SANCHEZ

EF'S DO IT (REPUBLICAN MIX) - THE REPUBLIC, WHAT A SENSATION (SENSATIONAL MIX) - KENLOU, STAND UP (NARCC)

ANY - LOVETRIBE, HYPNODELIC (TODD TERRY MIX) - FRANCOIS KERVORKIAN, SPACEDANCE-- DJ O, FUNK 4 PEOPLE, ANY - LOVETRIBE, HYPNODELIC (TODD TERRY MIX) - SECFINEM MIX) - BLACK PHUNK, NO BIG THANG - PAUL JOHNSON, LOVE ME NOW (LOFT KNOWLEDGE MIX) - SECFIN MIX) - BLACK PHUNK, NO BIG THANG - PAUL JOHNSON, LOVE ME NOW (LOFT KNOWLESOUL SOUTHS) WOW IN THE FASE YO SELF (LIQUID MIX) - ROGER SANCHEZ PRESENTS TRANSATLANTIC SOUTHS) A NEW PHUNK MIX) – BLACK PHUNK, NO BIG THANG – PAUL JOHNSON. LOVE ME NOW (LOFT KNOWLEDGE MIX) – SECF KNOWLEDGE, RELEASE YO SELF (LIQUID MIX) – ROGER SANCHEZ PRESENTS TRANSATLANTIC SOUL, SOUTHSIDE 12" EXTENDED VERSION) – DAVE CLARKE, JAZZ IT UP (ERICK MORILLO PROJECT MIX) – REEL 2 REEL 2 REEL 2 MABELICO DEL MONDO (PATH OF CLUB MIX) – JOVANOTTI, RHUMBA (LA PATRIA MIX) – ROGER SANCHEZ PRESENTS ORCHESTRA 7, I WANNA DANCE ALL NIGHT JOE T. VANELLI TRIBAL DUB) – BOHANNON, SOURRELIEDI – DULINUS, DESIRE IMASTERS ATWORK DUB 3) – NU COLOURS, WE ARE ONE – DU G.

DUTRUN "THOMAS BANGALTER RUNNIN – DJ MILTON, BELLWINCH – CHEAP KNOB GAGS, TIMES SQUARE – THE BLUNTED BOY WONDER, LIVE APPEARANCE – ACID KID, BACK AND FORWARD – ACID KID, SOMETHING DIFFERENT – CHOUP X. LTRAX – LESTER FIZPATRICK, BADGER BITE – SURGEON, KILLER BEEZ – KAREEM SMITH, RUNNING IN OCTOBER (ORIGINAL MIX) – DJ VALIDM, MECANO – ODC VS CARI LEKEBUSCH, ON DA RUN – DJ DEEON, NARGOTIC INFLUENCE (DAVE CLARKI MIX) – DJ VALJUM, MECANO – ODC VS CARI LEKEBUSCH, ON DA RUN – DJ DEEON, NARGOTICINELJENCE (DAVE CLARKI) MIX) – EMPERION, OUTLINE – FIRST CONTACT, D-TECH – SANTONE, ITAL – REGIS, DISTANT AVENJES – RAOUL, DELGARD

PRUTURE – SUBJECT 13. CARLITO'S WAY – CARLITO, AIRTIGHT – FUNKY TECHNICIANS, ARTIFICIAL BARRIERS – SOURCE DIRECT, THE FLOW (ALEX REECE MIX) – MODEL 500, DRUMS, IN A GRIP (WAX DOCTOR MIX) – FRANK DE WULF, FREE LA FUNK (PFM, REMIX) – JAJJ & RICHIE, SPACEFUNK – DIGITAL, ONE AND ONLY – PFM, HEAVEN – CARLITO.



A West Coast DJ with an East Coast residency, a big favourite of the Cream contingent who spins without inhibition. **DOC MARTIN** is one of America's finest and he's fast becoming a star here, too

AN AIR OF CLINICAL DEPRESSION IS HANGING IN the lobby of Bristol's Holiday Inn. For some reason, a television screen is repeatedly showing Eric Cantona pushing that lucky goal past Liverpool keeper David James to give Manchester United the FA Cup. The Liverpudlians sitting around the bottle-strewn table beneath the TV are in excruciating pain. The oversized American laden with record bags is simply bemused.

More drinks are ordered. More Stella is necked. The horror is gradually numbed and the banter slowly picks up. After all, Martin Mendoza, aka Doc Martin, is in town on the Cream tour and there's more to life than football.

But not much more...

"You English guys are crazy," diagnoses the Doc from behind his sixth pint of the evening. "Football, football... What you need is a good night out, to get it out of your system. C'mon, let's go party. Let's do it, people!"

DOC MARTIN IS IRREPRESSIBLY GOOD-NATURED IN THAT UNIQUELY AMERICAN WAY. HE IS AN optimist, yet a realist. Laid-back, but never naive. He's 30, he's married, he's mellow. A tonic to the discontented and rhythmically challenged. A DJ who has been playing an undiluted eclectic set for over 10 years. A set which stretches from funky techno to wild trance, craftily interwoven so each genre brings out the best in the rest.

The Doc is a truly underground DJ, in the sense that his sole aim is to funk the crowd. People matter. He's interested in creating an overall vibe rather than dropping individual tracks for a bit of instant hands-in-the-air recognition. As a result, his sets require patience and understanding. They are for the cognoscenti. They're also blindingly good, as his mix of the latest "United DJs Of America", the fourth in the compilation's series, and his forthcoming "Unlock The House" mix album prove.

"I'm originally from San Francisco, where it's always been a case of anything goes," he explains. "I think that's kind of healthy. The one thing I don't play loads of is deep garage. Even though that's the stereotype you Brits seem to have of all us American jocks!

"I play everything from anthems to acid trance. I have dropped techno, funk and breakbeat in the same set. Last week, I played at a party with Stacey Pullen and Derrick May, then I did a gig in New York, and now I'm here on the Cream tour playing alongside British house DJs like Paul Bleasdale. At the end of the day, the crowds are generally open to everything. It's what you give them which counts. That's the DJ's job."

It's a job the Doc takes very seriously. Back in the USA, he holds down two prestigious residencies, Thurdays at The Metroplis in Los Angeles (his adopted home) and Fridays at Twilo in New York (where he DJs a fortnightly eight-hour set, alternating with Danny Tenaglia). And between the East and West Coasts, there are myriad other clubs and raves to be seduced by his medicinal groove.

THE DOC SURE IS DEDICATED. HE HAS AROUND 20,000 RECORDS IN A spare bedroom at home and 100,000 miles on his American Airlines frequent flyer card. Versatility on the decks (three whenever possible) leads to bookings everywhere. He's in demand. That's why he's in the UK.

"I've been coming to England for about

three years now," he says. "It all started when I met Dave Beer from Back To Basics at an after-hours party in New York. He put his head over the console and started to yell at me. He was off his face. We struck up a friendship and it was Dave who first said that I should play in the UK. To be truthful, I hadn't considered playing here before then. I had this idea that the UK was a million miles away, even though in reality it's probably about the same distance from New York to London as it is to LA.

"You know, Dave Beer has been responsible for bringing over a good selection of American underground DJs. The big name producers you guys hear about aren't always the best DJs, and Dave knows that better than anyone. They can be real expensive, too. Their rationale is, if they're playing out, they're not making lots of money in the studio. I can kind of understand it, but money isn't the main motivation for me.

"I've been playing for years and, when I started, there was no money in it at all. I just love DJing, it's what gives me the ultimate satisfaction. I used to be a chef, and before that I was a busboy and a bartender. All of my jobs have been about serving up a recipe to please the public. That's what I've always been about. Still, it is a lot less hard work behind the decks than it is behind the grill in a kitchen..."

Being on the Cream tour suits the Doc well. The Liverpool club is a regular spot on his congested schedule. He also loves Basics, Lakota, Full Circle, the Ministry, Shindig and Gorgeous. In typical American PR fashion, he is keen to namecheck them all.

But for him, Cream is the *summum bonum* of UK clubland. A place, as he points out, where you can hear Bukem, Weatherall and Whitehead on the same night. A variety of styles. Integrated styles. Just like on "United DJs Of America 4" and "Unlock The House".

"Cream is a one-off," he intones. "The people are very friendly and downto-earth. It doesn't seem as though everyone is trying to blag it. Liverpool has come on a million miles from the first time I went there. A lot of good music is coming out of that city. And they always make me feel at home. I suppose you could say I'm an honourary Scouser."

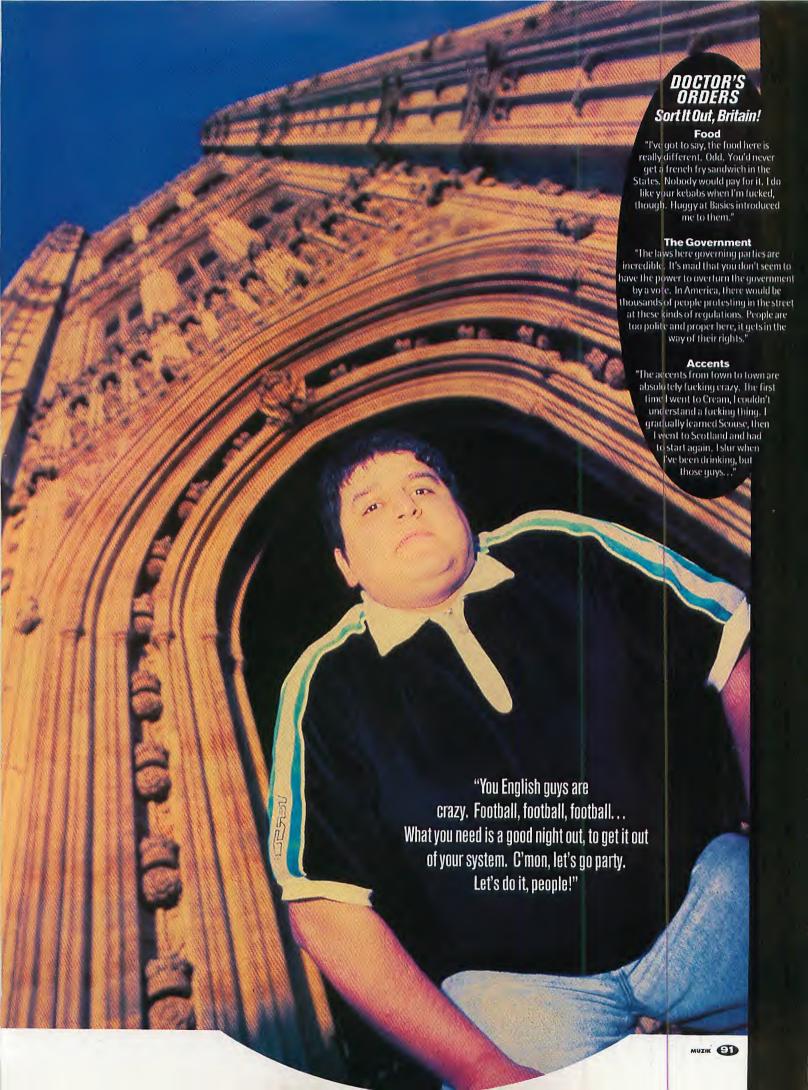
FINALLY, WE ARE ALL SHIPSHAPE AND BRISTOL FASHION. FOLLOWING ANOTHER round of beers, some tequilas and assorted pick-me-ups, and after Kathy Sledge has dragged her tired PA from the Lakota stage, it's time for the Doc's surgery.

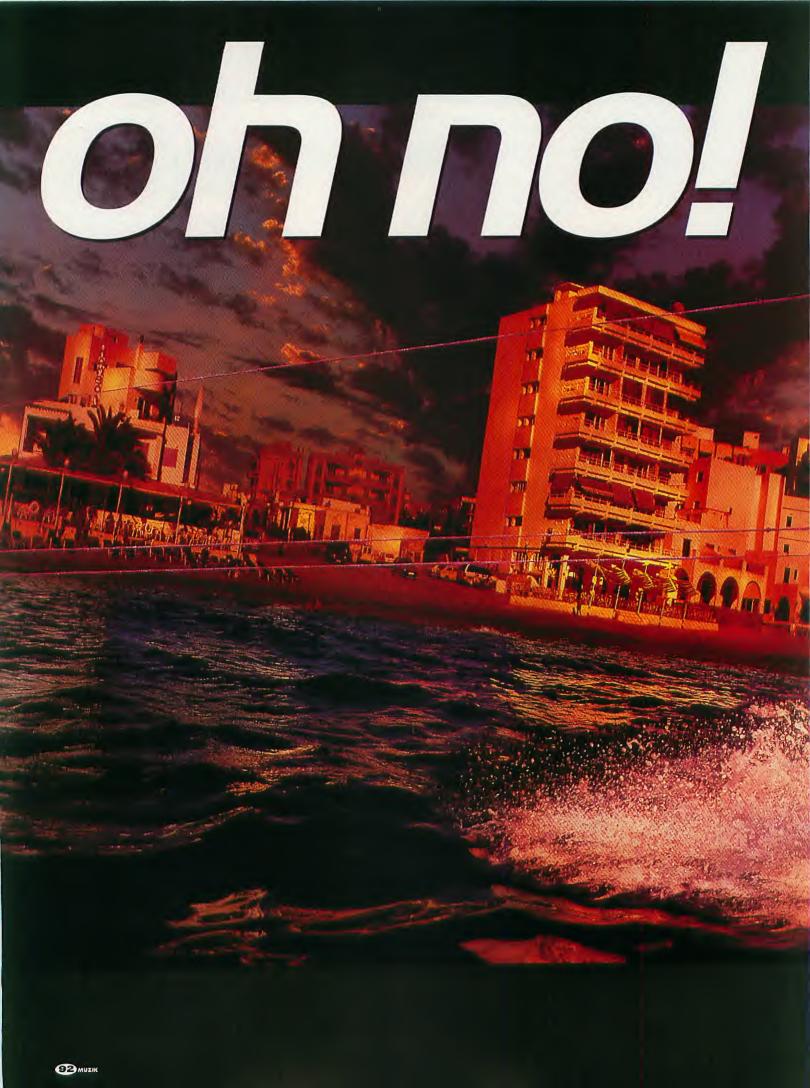
The lights flicker and, as the eclectic tracklist weaves its way around the dancefloor, the crowd lifts. The Doc's confidence begins to grow. He loves to party, especially when it this party.

As 6am approaches, that Cantona goal once again fades into painless history. It's a beautiful catharsis. Fosters in hand and grinning, yet remaining amazingly coherent, Doc Martin makes his final point from behind the fattest Rizla in the West Country.

"Tell 'em this is what I'm about. I get a buzz taking people somewhere new in their own heads. That's the satisfaction for me. Fuck the fat cheque! This is better than sex. Tell 'em that... Doctor's orders!"

'United DJs Of America 4' is out now on DMC. 'Unlock The House' follows next month on Moonshine





Danny Tenaglia words **Kevin Lewis** pictures **Vincent McDonald**



Danny Tenaglia cruising outside Cafe Mambo and Cafe Del Mar





A fierce war of words is about to erupt with Junior Vasquez for the King Of New York crown, while a vinyl clash between the Tribal and Twisted labels over the release of his 'Oh-No' single is causing ructions on both sides of the pond. Life's never dull with **DANNY TENAGLIA** around

20, 1996. FOR MOST OF US, IT WAS PROBABLY QUITE A NORMAL SATURDAY. DOWN THE PUB PERHAPS. A FEW DRINKS AND THEN off to a club for a bit of a groove. Not for Danny Tenaglia, though.

After his regular spot at New York's Twilo, the club now using the old Sound Factory space, he thought he'd go check out Junior Vasquez at the Tunnel, a venue situated just a couple of blocks away. And why not? Between them, Danny and Junior had pioneered the deeper, harder style of New York house which shot out of the Big Apple in the early Nineties. When Junior was at the Sound Factory, Danny Tenaglia productions

such as The Daou's epic "Surrender Yourself" and his own dark house classic,

Vasquez. I quess this thing was a bit

want to give me a call, I'll explain.

"Bottom Heavy", were anthems. But more importantly than any of this, they were friends. They'd known each other for years.

So there's Danny, out on the dancefloor, enjoying Junior's mix of swirling breakdowns and fierce tribal rhythms, when a bouncer steps out of nowhere and escorts him off the premises. There is no apology. Junior just wanted him out.

"His quote to somebody else was that he didn't want me there taking notes," offers Danny by way of some sort of an explanation.

But this kind of situation shouldn't really happen between two such prominent people. There has never been any animosity in the past. It's only now, with Danny's residency of a big misunderstanding. Sort of. Kind at the one-time Sound of. And I'm sorry it happened that way. It Factory, that Junior is acting in this way. It's was a bit of a misunderstanding. If you hardly what you'd call professional behaviour, even in the context of the notoriously theatrical New York club scene.

"This whole interview could easily be about Junior," states Danny. "But I'd kind of rather it wasn't.'

Something really needs to be said, though. Especially with all those tales of life-changing experiences at the Sound Factory, with all that hype. And although Danny isn't the sort of man to normally lash out in print, this is different.

"All of the producers in New York get along and we have a lot of respect for each other," explains Danny. "But Junior just wants to be in a world by himself. He hates competition, which I find really sad. I know him on a personal level. I've had dinner with him many times and I've been over to his house. We got pretty friendly until I became a threat to him. Then he just..." He pauses, shaking his head.

"He just didn't want to know any more." Because you're a DJ working in New York?

"More so since I moved to Twilo," continues Danny. "To be honest, I understand his passion for that room. He helped it become what it was when it was the Sound Factory. He was there from the off. But life moves on. I feel sorry for him because he's very "Yeah, Danny, it's Junior

successful and I know he's not enjoying it. He's probably wealthy enough to do whatever he wants. He could travel the world. He could play wherever he liked. But he won't do that because he knows that he can't take what he did at the Factory and bring it to life anywhere else.

"When he was there, the Factory had no competition. But he refused to take a Saturday off because if somebody like Frankie Knuckles played in his place, they would have sounded great. It was such an overwhelming room in terms of the sound, the atmosphere, everything. He knew that he couldn't give up even one night. He'd work with the flu. And he didn't have

an opening DJ because he knew they'd have sounded good, too." Are you saying the whole Junior Vasquez hysteria was a bit much?

Bye. Sorry..." "He's a very good DJ and he mixes very well, but his selection could be a lot broader. Towards the end of the Factory, I think he got too far into the style which he created from DJ Pierre, X-Press 2 and DJ Duke. He became that sound and it never varied. He didn't get downtempo or soulful any more, it was all just about a boom.

"He had the crowd trained, there was nowhere else for people to go, everybody was on a high and it was like, Yeah, snare-rolls!'. When Junior first started playing the Factory, I had a lot of good times there myself, but it became very sterile and mechanical sounding. He has too much anger in him and there are too many people kissing his arse. The guys working around him, the wannabes, the guys who do his door, the security. They're feeding his ego and giving him this power."



Danny Tenaglia

"When I was around 12, my cousin used to go to a discotheque in Queens called The Monastery," he notes. "One day, he came to see me with an eight-track cassette. It had a stamp on it which said, 'DJ Paul Cassella - Eight Tracks/Cassettes Available' and it was basically a mix tape. I was so amazed at hearing records mixed together. To me, records usually just faded. But this guy made them go from one right into another one and he

"The tape also had his telephone number on it, so I called him up. He couldn't believe this little kid was phoning him. He was like, 'Who is this?!', and I was like, 'Hi, my name's Danny, my cousin comes to your club and I heard your tape'. He asked where I was and, as he was only 10 blocks away, he came over and gave me some more tapes. He said if I

could sell them for him, he would give

me some for free."

Francois Kevorkian on Tenaglia

"As far as the studio goes, he is pretty focussed.

When you see him working, what you immediately notice is that he knows what he's doing. The few times I've seen him in the studio, it has been a real pleasure. He's not just wandering aimlessly, he knows exactly where he's going.

"Danny's style is really unique in that he takes a tough approach, but he doesn't ever let it become

monotonous and boring. I like the way he gets deep with a bit of a hard edge to it. When I did 'Mindspeech', I knew it would be a great record for him to play as a DJ so it was automatic that I should decide to choose him to remix it. I was really happy with the result. If you look in my create, there are a lot of Danny Tenaglia records in there and I think that says a lot.

"Although I like many different DJs, at the end of the day, I must say that Danny is one of the few people I can consistently listen to, dance to and be truly entertained by. Every time I listen to him, he'll always play something interesting. The last time I saw him, which was at the Miami Winter Music Conference, it was like... wild! He just blew everybody away. It was absolutely incredible, just the kind of feeling I want from a DJ. And he doesn't only do it once. He does it whenever he plays. He can get tribal, soulful, harder, whatever. There are so many different sides to him. He's also got a lot of good records nobody else has!"

DANNY HAD CAUGHT THE BUG. SO

he hustled Paul Cassella's tapes to his friends and built himself quite a collection of dance sounds. But he wasn't happy with simply tapes. He wanted more.

"In 1975, when I was about 15, I went over to Dave Mancuso's Loft, which was the first DJ promotions company. I told them that I wanted

to be put on their list, but they just laughed at me. I didn't make it on, but I think they admired my passion."

But within a couple of years of this, something happened which changed Danny's life. Right at the age when he could start tasting the nightlife, dance music started changing.

By 1977, labels such as Salsoul were starting to pick up attention and jocks like Mancuso, Larry Levan and Francois Kevorkian were taking the club scene underground. Before then, the music heard in the New York clubs was pretty much the same regardless of whether you went out in Brooklyn, Manhattan or Queens. Now it was different. Now there was the Paradise Garage.

"It really was the perfect club," says Danny. "At that time, Fridays were for straights and the Saturday was the gay night. And the gay night was far more expressive. They had a changing room where you'd put on your shorts and a

tank-top because you knew you were going to sweat. You could even go up on the roof and still hear the music. If you heard whatever was the peak record at the time, boom!, everybody would run down to the floor. I have so many great memories from there. It's been such a major influence on my career."

Every New York producer old enough to have been to the Paradise Garage cites it as the most important club ever. Was it really that special?

"I don't think any other club will ever come close. Because for everybody involved, it was their passion. We lived for it. And the sound system was so well maintained. Each week, they would check every speaker with audio gear. When I was about 20, I once got to spend an afternoon hanging out with Larry Levan. I was in

the booth and he was out on the dancefloor, going round and

listening. At first, I didn't realise what he was doing. He'd put on Eddie Grant's 'Timewarp', which was the record he used to check the sound system. When the record ended, he shouted to me, 'Start it over'. Turning the do. Whatever it is, I want volume down, picking up the needle and starting it over was the biggest thrill possible for me.' it to be up there, to be the

So why was the Paradise Garage so different?

"When people ask me about my all-time favourite record, I always say Lace's 'Can't Play Around'. It came out in 1981 on Atlantic and it was a really big record at the Garage. When I saw the group perform it there, it was so huge

that you almost couldn't hear any of the singing. That's how crazy the crowd were going. When they finished, we kept on screaming until they came out and sang it again. I probably stayed there for about 15 minutes, with chills and goosebumps all over me. I was thinking, 'This is what it's all about'. It's those kind of memories which make me believe I'll never experience anything like it again."

Others, however, might argue that club music is stronger now than ever.

"The music has changed so much. There are so many different influences now. Back then, it was Prelude, Salsoul, West End, D-Train and lots of other stuff like that. Now we have jungle and acid and techno and trance and deep and not-so-deep. Maybe it's just that it wasn't so cluttered then.'

BY NOW, DANNY KNEW WHAT HE WANTED. CLUBS AND MUSIC HAD TAKEN OVER HIS life, and he began DJing in small bars around Brooklyn. Taking over the backroom areas which had previously been used for ballroom dancing, he'd switch on his turntables and get the party going.

By 1985, he had been spinning professionally for about eight years. The problem was that New York was full of DJs and, unfortunately, not so full of clubs. So when a friend called him up from Miami and asked him to come and join him at a club down there, he

jumped at the chance.

Like a lot of his contemporaries, he also started getting into production. His very first track, recorded under the name of Deepstate, was signed up to Atlantic Records. From there, studio work for other artists followed. He mixed tunes like "Found Love", Double Dee's 1988 summer anthem, with the young Ralph Falcon, who went on to form part of Murk, Miami's most famous export. By 1990, Danny felt he'd done as much as he could in Miami and, if he wanted to expand on his promising remixing career, a move back to New York was near enough essential.

"The only thing which was really going on in Miami was freestyle," he explains. "And

I wasn't much into that."

Back in the Big Apple, dance music was booming. In 1991, producers like Masters At Work came into their own, their reworkings of Tito Puente and St Etienne pretty much defining the vibe at the time. Frankie Knuckles' infectious "Whistle Song" was massive and the lush, soulful sound ruled.

It just couldn't last forever, though. Soon enough, Junior Vasquez and his ilk started to break through. The rugged and dirty sounds of Chicago had infiltrated the clean-cut New Yorkian vibe, Felix Da Housecat and DJ Pierre ripped up Manhattan's clubland with

And Danny Tenaglia was right there at the heart of the hard and soul revolution. His productions, most notably The Daou's 13-minute classic, were massive. Tribal America, and later Tribal UK, the labels he's worked closely with during the last few years, issued twelve after twelve of intense, rhythm-crazed journeys.

Then, in 1994, Tribal released "Bottom Heavy", a record which put Danny's name well and truly on the club map. His DJ bookings and remixing career spiralled, and the "Hard Soul" album which followed was one of the finest house releases of last year.

Suddenly, everyone wanted a piece of this man. Which is hardly surprising. Listen to one of his sets and you'll find you get everything from the cool, swinging vocal collages of Masters At Work and Mood II Swing, to the hard-hitting rhythms of Murk and Deep Dish. Not forgetting a sprinkling of his own productions, too. His swirling six-hour sets take crowds on a roller-coaster ride through vocals and jazz, technology and funk. Like an East Coast version of Derrick Carter, he's a legend among house fanatics.

On a recent European excursion, he played at Back To Basics in Leeds, two days after performing at the Cream party in Ibiza. At Basics, he worked the crowd until daybreak, the highlights including the next Funky Green Dogs record, "Fired Up", and Deep Dish's awesome mix of Johnny D & Nicky P's "All Star Madness".

But most outstanding was Danny's shining genius. Long sets are supposed to lock the crowd into a groove. And, to be fair, most who try it succeed. It's just that Danny does it better. In fact, nobody does it better.

ONCE YOU'VE TAKEN ALL THAT ON BOARD, YOU'LL BE ABLE TO UNDERSTAND EXACTLY why Danny Tenaglia is where he is today. You'll understand why he is the resident DJ at New York's hottest venue, Twilo, where his Saturday night slots aren't simply becoming legendary, they're also fast becoming the breaking ground for producers such as Murk, Deep Dish, Mood II Swing and, of course, our man himself.

At Back To Basics, Danny also played some mixes of his stunning new single, "Oh-No", which is set for release at the end of August. There is, however, considerable confusion over whether "Oh-No" will appear on Tribal or on Twisted, the latter being a new imprint set up by one-time Tribal chief Rob Di Stefano. At the time of going to press, both labels are laying claim to the cut. Two years on from "Bottom Heavy", it seems that everybody still wants a piece of this man.

Either way, Danny is eager to continue his relationship with Rob Di Stefano and has an album for Twisted in the pipeline. By the same token, he has no intention of severing his connections with Tribal, who are planning to issue a remix album of his work for the

label entitled "Hard And Soul Remixed".

But that's not all. Danny is currently preparing to relaunch his own Sexy imprint with a fresh mix of "Harmonica Track", his timeless Soulboy workout. He's also just remixed "Supernature", the Cerrone classic, to devastating effect and has been invited to do the same for Ten City's "My Piece Of Heaven". For some reason, however, he's not especially confident he can manage it.

To do a record like that takes so much," he sighs. "I put 200 per cent into everything I do. Whatever it is, I want it to be up there, to be the same quality as my last record. But when it's an anthem like 'My Piece Of Heaven'... well, then the pressure is really on. To tackle something of such quality is probably going to take two weeks out of me. I really don't know if I have the time right now.'

It's not difficult to understand why. But to hear Ten City wrapped in Tenaglia's dark, bass-heavy groove would be something very special. Like the confusion over who will be releasing "Oh-No", we'll just have to wait and see what happens.

One thing's for sure, though. Whatever is going on, you'd better make sure you keep your eye on Danny Tenaglia.

'Oh-No', featuring mixes from Club 69, Fred Jurio and Danny Tenaglia himself, will be released by Tribal UK and/or Twisted at the end of August

"I put 200 per

cent into everything I

same quality as my

last record"

E A A T H T A A A C E



sven vath - rainforest is calling • man with no name - osmosis medicine drum - invocation • speedy j - g-spot (j-spot mix)

banco de gaia - kincajou (wild monkey fever remix) • eat statatic - chlorophyte koxbox - point of no return (ionizer remix) • hallucination - orphic resonance indigo - guajibo (ritual recharge mix) • the source experiment - environmental breakdown pt.1 • system 7 - on the seventh night (live at glastonbury festival)

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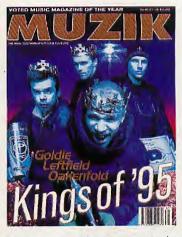


The New Testament Of Club Culture



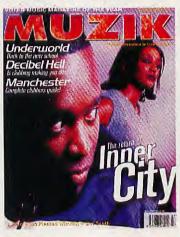


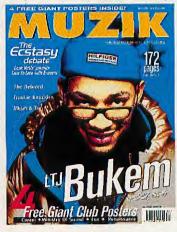


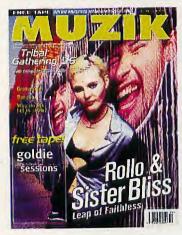


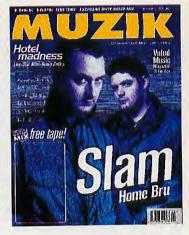


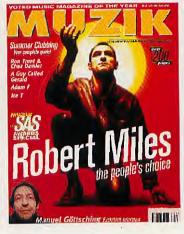


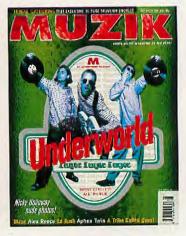












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Ser	tem	ber '	199	6 1

THE

SWEEP

	~ ~
1 THE GIFT	. Way Out West (deConstruction)
2 BUG IN THE BASSBIN [REMIXES]	Innerzone Orchestra (Mo' Wax)
3 SEVEN DAYS AND ONE WEEK	BBE (Triangle, France)
4 BUILDING STEAM	DJ Shadow (Mo' Wax)
5 FIREDUP	Funky Green Dogs (Twisted)
6 I'M THE BADDEST BITCHNorma Jean	Bell (F Communications, France)
7 NEVER TELL YOURhythm & Sound Wi	th Tikiman (Burial Mix, Germany)
8 SUSPENSIONS EP	Spring Heel Jack (Trade/Island)
9 ASCENSION	Maxwell (Columbia)
10 ALABAMA BLUES REVISITEDSt Germ	nain (F Communications, France)
11 BLACKAZHELLPsy	chic Warfare (Black Nation, USA)
12HELP ME MAKE IT	
13 GLOBAL PHASES	Jon The Dentist (Prolekult)
14METROPOLIS	Adam F (Metalheadz)
15 BLUE FLOWERS [REMIXES]	Dr Octagon (Mo' Wax)
16 ALL FUNKED UP	Mother (Six By 6)
17 IN DA JUNGLEPlayboy (Urbai	n Sound Of Amsterdam, Holland)
18 BEAUTIFUL PLACE	Paul Van Dvk (MFS/Deviant)
19 SUGAR DADDY '96	ret Knowledge (deConstruction)
20 KEEP ON MOVING [REMIXES]	Soul II Soul (Formation)
21 YOU'RE NOT ALONE	Olive (RCA)
22 WHO'S THAT GIRL?	Junior Vasquez (Multiply)
23 LIMBIC FUNK EP	Mr Scruff (Pleasure)
24BOMB SCARE [REMIXES]	2 Bad Mice (Arista)
25 ALL INEED	Wax Doctor (R&S)
26 IN DA GHETTO '96 David Morales	& The Rad Yard Club (Manifesto)
27 PROFESSIONAL WIDOW [ARMAND VAN HELDEN REMIX]	Tori Amos (east west)
28 HINDU LOVER	DJaimin (Slip 'N' Slide)
29 PELE/SOCRATES [REMIXES]	Arakatuba (Mr Bongo)
30 STREET PLAYER	Volume II (Al's Records)
31 THAT LOOK	De'Lacy (deConstruction)
32 SEMTEX/WE HAVE EXPLOSIVE	Future Sound Of London (Virgin)
33 INNOCENT [REMIXES]	Addis Black Widow (Mercury)
34 DO MERIGHT	Inner City (Six Ry 6)
35 X-TENSION/RECKLESS	DI Misiah vs DI Tim (XS Holland)
36 MILLENIUM	Big Bud (Creative Source)
37 FLAVOURNAUGHTS EP	Flavournaughts (Ninebar)
38 SUGAR IS SWEETER	CI Rolland (Internal)
39THE TENTH MISSIONTwo Lone Sword	Ismen (Emissions Audio Output)
40 PANSOULLP	Motorbass (Sourcelab France)
41 THE DEEP EP	Project (Strictly Phythm 11SA)
42 CAN YOU FEEL IT	Freaknower (4th & Broadway)
43 125th STREET	Click & Cycle (Emotif)
44 STRINGS FOR YASMIIN	Tin Tin Out (VC)
45 GO AROUND	Arthur Pokov (Island)
46BACK TO BASICS	Rubaker (Number)
47 SHADED ELEMENTS	The Advent (Internal)
48 SE A VIDA E [DEEP DISH REMIXES]	Pet Shon Roys (Parlanhana)
49 ROCKING CHAIR	Andrea Parker (Mo' Woy)
50 ADMITTO LOVE	Maximum Style (DCA)



The Muzik Sweep

This chart was compiled from a selection of DI returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Arcl
Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny
Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewns, Mark Clack, Andry
Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoll, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon
ny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontari,
net, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Love
sperience), Tony Humphrics, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ris
Little Simon D (Norway), Ray Lock, Lofty (Flying), Alan Luy Dup, Robert Luis, Andre Mac, Keyin Mark Ry, Wood McReide, Cl. Maskinsky

Heten, Clive Henry, Neil Hinde (Usa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Damy Jones, Nial Kashiy, Frincess Julia, RCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofty (Fying), Alan Luv Dup, Robert Luis, Andy Mac, Kevn Mackey, Woody McBride, CJ Mackintosh, Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Mison, Morley, Simon Mu, Dimitri Nakov Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, Records, Bruce Qureshi, Danny Rampling, Jason Roberts, Matthew Roberts, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Grooved, Andy Sherman, Simon Shrimpton, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pater Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Scclion 5, Mike Shawe, Thomas, 3 Beat Records, Hipple Torales, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, Ian Wilkinson, LA Wilkinson, LA Williams, Mark Wilkinson, Ian Wright

LEASE FAX CHARTS TO: 0171-261-7100, If you're an open-iminded DI and you feel that your selection (an't relicated, then we need your chart. Hoperbless at your start

TOP 25 SALES 12-Inch Dance Singles

HOME-LISTENING CHART JUNIOR VASQUEZ (New York, USA)

1 LUV CONNECTION Towa Tei (WEA) **2EASTER SONG A Man Called Adam (Other)** 3STRANGE CARGO William Orbit (IRS) 4 FRIENDLY PRESSURE Jhelisa (Dorado) 5E2-E4 Manuel Gottsching (Spalax)

6 SEXUAL HEALING Marvin Gave (CBS) 7 THE BEST OF FRANK ZAPPA Frank Zappa (unknown) 8 NATURAL HIGH [GLOBAL COMMUNICATIONS REMIX] Warp 69 (Flanhearer)

9 FUNKY PEOPLE James Brown (Polydor) 10 ANYTHING Barbara Streisand (CBS) "Who's That Girl?" by Junior Vasquez is out now on Multiply

MTV CHART

TOP 10 DANCE VIDEOS OF ALL TIME

1 THE POWER Snap 2 GANGSTA'S PARADISE Coolig Featuring V 3 NO GOOD (START THE DANCE) The Prodigy 4 MISSING [REMIX] Everything But The Girl 5 PAID IN FULL Eric B & Rakim/Coldcut **6 PACIFIC STATE 808 State** 7 THEME FROM S-EXPRESS S-Express 8THE BOMB (THESE SOUNDS) Bucketheads 9 BLUE MONDAY New Order

10 LET THERE BE LIGHT [HARDFLOOR REMIX] Mike Oldfield Compiled and conceived by James Hyman. Chosen through the following factors: 1 Sales of record. 2 Strength of video. 3 Research. 4 Combination of 1-3.

READER'S CHART

MATT SCOTT (Tunbridge Wells, UK)

11, 2, 3 ALTO Y FUERA Up Bustle And Out (Ninja Tune) 2 WALK Amira (Slip 'N' Slide) 3 NAUTILUS Jake Slazenger (Warp) 4 THE FLOOR EP Paperclip People (Open) 5 DANCIN' Casa Royale (Tribal UK) 6 CARIBEAN BREEZE Wiseguyz (Wall Of Sound) 7 KRUPA Apollo 440 (Sony) 8 FREEZE Herbert (Phono) 9 FLIM FLAM Yellow Sox (Nuphonic)

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford St, London SE1 9LS Please remember to include a nassnort-sized photopraph



7	COLUMN TO SERVICE SERV		JULY 20 - AUG 10
ı	1	BORN SLIPPY (NUXX)	Underworld (Junior Boys Own)
_	2	KEEP ON JUMPINGToo	
7	3	WHERE LOVE LIVES	Alison Limerick (Arista)
ı	4	KILLING ME SOFTLY	
	5	HIGHER STATE OF CONSCIOUSNESS '96	
	6	WRONG	
	7	YOU'RE MAKING ME HIGH	
	8	JAZZ ITUP	
	9	WANNABE	
	11		
	12		
	13		
	14		A Tribe Called Quest (Jive)
	15		. Mrs Wood Featuring Eve Gallagher (React)
	17		
	18		
	19		Mariah Carey (Columbia)
	20		Living Joy (Undiscovered)
	21		
1	22		Nikita Warren (Virgin)
	23		Maxi Priest (Virgin)
	24		Empirion (XL)
	25		Stix 'N' Stoned (Positiva)
			les information supplied by CIN. CIN copyright.

TOP 25 SALES Dance Albums

.. Nas (Columbia) IT WAS WRITTEN THE SCOREFugees (Columbia) HORACE BROWN Horace Brown (Motown)
MY HEART Donnell Jones (Laface) 5 SECRETS Toni Braxton (Laface)
FANTAZIA PRESENTS THE HOUSE COLLECTION Various Artists (Fantazia)
RENAISSANCE 3 Various Artists (Six By 6)
STAKES IS HIGH De La Soul (Tommy Boy)
LEGAL DRUG MONEY Lost Boyz (Universal) 8 9 10 PERSONAL Men Of Vizion (Epic) 12

BACK TO THE WORLD Tevin Campbell (Warner Bros) 13 THE NUTTY PROFESSOR Original Soundtrack (Def Jam)
DANCE NATION 2 – MINISTRY OF SOUND Various Artists (Ministry Of Sound) AMERICA IS DYING SLOWLY Original Soundtrack (east west)
JUSTIN ROBERTSON – A MONUMENTAL MIX Various Artists (JDJ)
DREAMLAND Robert Miles (deConstruction) 18

NEW BEGINNING SWV (RCA) THE COMING Busta Rhymes (Elektra)
11-20-79 Mona Lisa (4th & Broadway,USA)

KISSMIX '96 Various Artists (Polygram TV)

LTJ BUKEM PRESENTS LOGICAL PROGRESSION Various Artists (ffrr)

UK GAY ANTHEMS Various Artists (Blast)

Chart details based on sales information supplied by CIN. CIN copyright.



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"A real some fire is burning" MUZIK



YEMEN CUTTA CONNECTION - THE ALBUM

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Distributed by 3my/Sony



GLOBAL OMIMUNICATION CHART

BORIS DLUGOSCH (Peppermint Jam. Germany)

Ann Nesby (acetate)	CAN I GET A WITNESS .	1
Mousse T (acetate)	EVERYBODY	2
Sandy B (Sony)	GET BACK TOGETHER	3
Nu Colours (Wildcard)	SPECIAL KIND OF LOVE	4
New Edition (MCA)		
George Michael (bootleg)		
Amber (Tommy Boy)		

RAY KEITH (London, UK)

1	GHOST FACE KILLA [REMIX]	Doc Scott (Metalheadz)
2	UNTITLED	Photek (Prototype)
3	UNTITLED	Dillinja (Metalheadz)
4	TRUE PLAYERS	Zinc (dub plate)
5	CIRCLES [REMIX]	Adam F (EMI)
6	UNTITLED	
7	JAZZ NOTE II	DJ Krust (dub plate)
8	GENETIC MANIPULATION	DJ Krust (Full Cycle)
9	MILLENIUM	Big Bud (Creative Source)
10	DARK METAL	
		, , , , , , , , , , , , , , , , , , , ,

LA WILLIAMS (Chicago, USA)	
1 THE SOB EP	SA)
2 THE EZ TRAKS EPJohnny Fiasco (Dista	nt)
3 THE BUCKET BOOTLEG Kenny Dope Gonzalez (Henry Street, U.	SA)
4 PURPLE HAZE	oa)
5 TIME WARP EP DJ Pierre (Groove (Jn)
6 DA PROGRESSIVE EP LA Williams (Progressi	ve)
7 THE GREENLAND EPWeed People (Radikal Fe	ar)
8 SOUTHSIDE [DJ SNEAK REMIX] Dave Clarke (deConstruction	on)
9 LOVE IS THE MESSAGE [BOOTLEG REMIX]unknown (Rated	X)
10 WORK THAT MOTHERFUCKER Steve Poindexter (Tr	

STEVE BICKNELL (London, UK)

1	BURNUDI BEAT	Burundi Black (Burundi)
2	MIND GAMES EP	DJ Rush (Club Tracks/Cosmic)
3	THE OTHER DAY	Jeff Mills (Axis)
4	WHY AND FOR WHOM?	Lost Recordings #1 (Casmic)
5	BLACKAZHELL EP	Psychic Warfare (Black Nation)
6	WE CAN SURVIVE	. Random Noise Generation (430 West)
7	SATELLITES	Dopplereffekt (Dataphysix)
8	DJ SKULL	Distortion (Red Cat)
9	UNTITLED	Lost Recordings #2 (Cosmic)
10	AFTERMATH	Dr Kevorkian (Hard Wax)
		·

GEORGE ACOSTA (Miami, USA)

1	THUNDERDOME	Thursday Club (Aura)
2	SCARDEBAR	Yanamoocha (white label)
3	MIAMI BREAKS VOLUME 1	Tweak (Tweak!)
4	TALES FROM THE HARDSIDE	Omar Santana (Tricked Out)
5	CHECK OUT THE BASS [THURSDA	Y CLUB REMIX] . Rhythm Section (TCR)
6	FRANK ZAFFA	
7	NEW SCHOOL SCIENCE	Jedi Knights (Universal Language)
8	GO OFF	Cut Le Roc (Skint)
9	WHO THE FUCK	Semi Detached Productions (Boom Box)
10	LOOSE CABOOSE [REMIX]	Electroliners (Twitch)

STRETCH 'N' VERN (London UK)

-		TI TE VEIGH (Editadii, Ort)
1	WALTER	The Moonmen (Furry Windmill)
2	LOVE BOY	Footclub (Red Cat)
3	ANTHEUM	Digital Blondes (Fluid)
4	HEAVEN.	
5	I'M ALIVE	[REMIXES] Stretch 'N' Vern (ffrr)
6	NEURO/0	UTCASTX-Cabs (Additive)
7	ONE LOVE	[ITCHY & SCRATCHY REMIX] Hysteric Ego (WEA)
8	SPIRIT	Eddie Lock & SMC Project (white label)
9	FONK TRA	IN Feel Good Factor (Southern Fried)
10	EASTERN	PROMISE Travis Bickle (JVR/Heat)

NOEL WATSON (London, UK)

1	LESSONS EP	Rising Sonz (Henry Street, USA)
2	MUSIK	Jazz Juice (Join Hands)
3	DO YOU BELIEVE [REMIXES]	Basement Boys (Basement Boys)
		Discocaine (Jus' Trax)
5	CREATIVE BITING	Swag (Jus' Trax)
6	YEH YEH	Dannell Dixon (Strictly Rhythm)
7	HAPPY DAYS [REMIXES]	Alexander Hope (Phuture Trax)
		Dee Jacobee (Mercury)
9	MAMA	Restless Soul (Basement 282)
10	FREE LOVE	Soul Source (Join Hands)
		,

DAVE MORALES (New York, USA)

1	LOOKING FOR LOVE	Sub City Feat Joe Roberts (Definity Records)
2	LAND OF THE LIVING	Kristine W (Champion)
3	STAND UP	Love Tribe (AM:PM)
4	I BELIEVE	
5	FEEL IT	Largosa (Pitch Records)
6	KEEP ON JUMPIN'	
7	CLOUDS	Todd Terry (acetate)
В	SHELL GARDEN	Satoshi Tomiie (acetate)
9	DANCE TO THE HOUSE	Def Squad (Definity Records)
		Bizarre Inc (Mercury)

SPECIALIST SHOP CHARTS

TRAX (Newcastle, UK)

- FIRED UP Funky Green Dogs (Twisted)
- DH NO [REMIX] Danny Tenaglia (test pressing)
- THAT LOOK [DEEP DISH REMIX] De'Lacy (deConstruction)
- OUTSIDERS EP Supernature (Shindig)
- BIG D'S LOUNGE Nail (DIY)
- 6 PHUNK THEORY THEME New Phunk Theory (white label)
- 7 THE FLY EN (Kumba)
- I HAVENT SEEN Jahkey B (Freeze)
- 9 SUPERNATURE [REMIX] Cerrone (Pure Music)
- 10 HINDU LOVER DJaimin (Slip 'N' Slide)

Trax Records, 67-69 Highbridge, Newcastle Upon Tyne NE1 6PX Telephone: 0191-222-1925. Fax: 0191-222-1926

ZOOMBA (Southport, UK)

- 1 STOMP [REMIXES] Quincy Jones (Warmer Brothers)
- 2 WE DON'T HAVE TO BE ALONE Cooly's Hot Box (Groovin' Records)
- 3 L'OMBELICO DEL MONDO Jovanotti (Mercury)
- 4 KEY LOCO Fiasco (Hot Cake)
- **GOLDEN GATE Strange Attractor (Phono)** 5
- GIRTH SOUP Harvey (U-Star)
- YOU'RE MINE Arthur Baker Presents Blow-Out Express (Minimal)
- HINDU LOVER DJaimin (Slip 'N' Slide)
- 9 KERRI'S THEME Raw Grooves II (Large)
- 10 BAR-B-Q DJ Linus (Compose)

Zoomba Records, 8 Wright Street, Southport PR9 OTL Telephone/Fax: 01704-500-221

CATAPULT (Cardiff, UK)

- 1 SHELLSHOCK [BONUS BASS MIX] Satoshi Tomiie (K-Jee)
 2 DON'T STOP THE FEELING GU Featuring Terence FM (Cajual)
- AILLEURS Sunshiners (Pschent)
- SPOOK Love Club (DB)
- 5 REASONS [REMIX] unknown (white label)
- BLACKWIZ Blackwiz (white label)
- UNTITLED OLN (Kaos)
- 8 UNTITLED unknown (Petit Prince promo)
- 9 PARTY ROCK Disco Direction (Dust)
- 10 TIMES ARE CHANGIN' Smokin' Beats (acetate)

Catapult 100% Vinyl, 22 High Street Arcade, Cardiff CF1 2BE Telephone: 01222-228-990 Fax: 01222-231-690

TAG (London, UK)

- 1 SPIRITCATCHER Mod Wheel (Evolution)
- 2 BAD BOY [LUKE SLATER REMIX] The Advent (Internal)
- 3 SPACE Fletch (Spark Communications)
- SEMTEX Future Sound Of London (Virgin)
- 5 SAMPLE DIS GO Deadly Avenger (DC)
- 6 SERIES #2 Showroom Recordings (Cheap) 7 CONTACT Moogability (Supernova)
- 8 X-TENSION DJ Misjah vs DJ Tim (XS)
- 9 GRIP The Invisible Man (Stoopidness)
- 10 FIRST PLANET Man-Train (Design)

Tag Records, 5 Rupert Court, London W1V Telephone: 0171-434-0029

Please fax all charts to: Floor Control on: 0171-261-7100

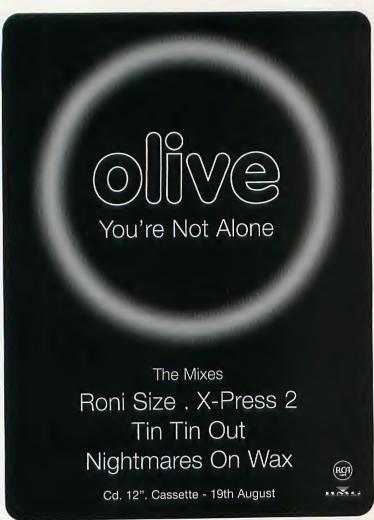


one of the top dance singles of all time (mixmag) one of the top dance singles of all time (pete tongs essential selection) record of the year 1994 (pele tongs essential selection)

a patrick prins creation remixed for 1996 by way out west Itchy and scratchy fade

released July 8th



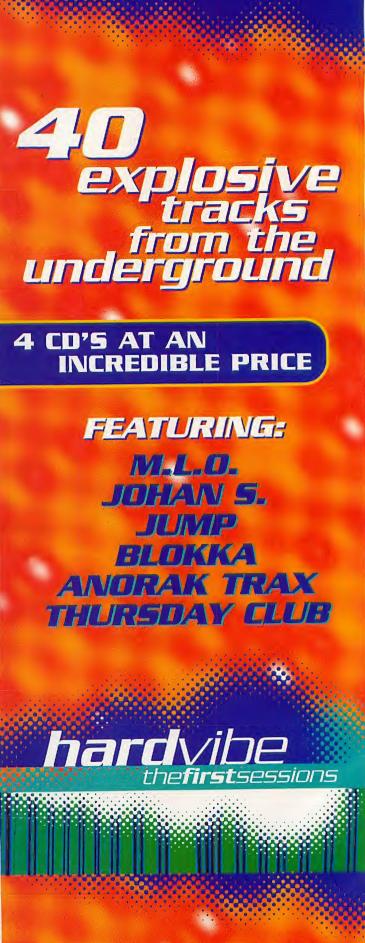






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DISTRIBUTED BY TOTAL / BMG STREET DATE: 19/B/96

ROBERT OWENS **Ordinary People**

Musical Directions
"ORDINARY People" marks the debut single from Owens' new album, "The Journey", and is produced by the man himself with mixes from Booker T and Fire Island (Farley & Heller). Overall, it's a top quality package, with Terry and Pete's digital dusting due to receive the bulk of British house dancefloor spins. (DF) 00000

n: "I've never bought that much house, I was always skint when I first got into it. There's simply no need for this track to exist. It makes me think of John Richmond shirts down The Colisseum

in Vauxhall. It just swamps the good stuff. The Fire Island mix Is wicked, but the vocal still gets on my tits."

2 BAD MICE **Bomb Scare [Remixes]**

ORIGINALLY issued on the truly groundbreaking Moving Shadow imprint, this time those breakbeat rodents appear in their original format alongside remixes from DJ Icee, Tall Paul, DJ Sneak and UXB. The choice reworkings are from Tall Paul, who serves up one of his finest pumpathons to date, and UXB (Graham Gold, Rhodesy, and Omni Trio's Rob Haigh), who present an ultra-friendly dancefloor workout. Well we all know about mice and cheese... (DF) 00000

"There's an Icee mix? Oh, I'm looking forward to that. Not! Icee's done about two good tracks, but he's the ultimate in crap formulas. A bit of piano, a bit of duff vocal, the exact same sounding beats and always the same acid noise. No imagination. Hey, you know that episode of 'The Simpsons' where they go to family therapy and there's a buzzer to electrocute them every time they argue? This was the tune they were playing in the background. Actually, there's a break in the UXB mix I might nick." ●●○○ ("For the UXB break")

LIGHTHOUSE FAMILY **Goodbye Heartbreak** Wildcard

NOWHERE nearly as catchy as the really rather excellent "Ócean Drive", "Goodbye Heartbreak" is remixed by Linslee with the requisite amount of street dopiness. There is plenty of fun to be had working out who the guest rapper on Barry Bee's mix might be. It still suffers from that dreadful nu soul supah-slick ickiness, though. (CB)

"I'm not into nu soul stuff. Then again, something like SWV... This starts well, but I'd definitely much rather hear an acoustic version. I can't stand the fucking backing. It's disgustingly slick. Respect to them for getting their shit together and writing some songs, but then they take it to the record company after they have had some bigwig producer thrown at them. And as soon as they're out the door it's like, 'Right, rack'em upboys!'.'

SLEDGE ALLSTARS FEATURING TRIXY **Big Fun**

Mocca, Holland

IF these Sledge Allstars fancy having the entire city of Detroit knocking on their door at five in the morning demanding respect while nonchalantly fingering their tools (and we're not talking body parts here), they've certainly gone about it the right way. Some tunes are beyond covering and if a mob of handbag-wielding Germans can't see that, well, then I'm afraid they deserve everything that's coming to them. (CB)

"The start sounds like a five-year-old playing on his brother's computer. What is it she saying? 'You need to have a crap to have a party"? What? Like, 'I've just done a pill. I know, I better get to the bogs before the queues start'? Oh, I see, it's 'You need to have a crowd to have a party'.



Guest reviewer: JON CARTER

Reviews by Ben Tumer, Calvin Bush, Dave Fowler and Rob Da Bank



A fresh-faced rude dude, Jon Carter is the bastard offspring of Lynyrd Skynyrd, Sly Stone, Kenny Dope and The Chemical Brothers. Still only 23, his productions are already being hailed as the next step for the funky beat and the rocking break.

He started his career collaborating with the likes of DJ Trace at No U Turn, before hooking up with those original trip hop bad bwoys, Wall Of Sound. As Artery, he has released the explosive "Dollar", as well as reworking Agent Provacateur. As Monkey Mafia, he laid down trip hop's gangsta law with last year's "Blow The Whole Joint Up" and last month's Patra-sampling "Work Mi' Body". He's also a resident at The Heavenly Social, where he can be found slumped over a case of old ZZ Top and Schooly D records. Oh, and his mix on "Live At The Heavenly Social" is a frugging essential jump-up party manifesto which is rarely off the Muzik office turntable. "Simpsons"-watching, quick-quipping, fun-loving, beat-busting... Get the singles, Carter!

DAVID MORALES & THE BAD YARD CLUB FEATURING CRYSTAL WATERS In Da Ghetto '96

Manifesto

A RE-RELEASE of Big David's huge early Nineties smash, this time with the added value of big-haired Crystal Waters' lung power lending a suitably wailsome flavour to the Stateside groove. Morales himself, Rhythm Masters, Project One and London bedroom boys Dex & Jonesy all twiddle the knobs. Massive in the Balearics and everywhere Americanophile. (DF)

"Ah, I wanted to hear this. I remember the original. I used to play a remix of 'The Program' by Morales. It was just a straight samba-y bogle record, wicked! I had it on a Jamaican seven-inch. Morales is a bit of a factory these days, Isn't he? I prefer jungle to be more fucked up than the Project One mix. More like 'Super Sharp Shooter', No. marks for bringing it out again, but I love the sample at the start of the Project One cut."

CRYSTAL METHOD Keep Hope Alive

CRYSTAL Method are Las Vega boys Ken Jordan and Scott Kirkland, who together have embraced breakbeat with open arms and never rejected it. The star-turn on LA's City Of Angels label, Crystal Method show why top jocks such as Justin Robertson and Keoki seem as though they simply can't get enough of them. (DF)

ion: "I know this track. I've been playing it out for ages. It's got an element of cheese, but It's still guaranteed to fire up the crowd. Two years ago, you'd rarely come across a record like this. But there's just stacks of breakbeat-acid around now. If you were playing a country house in Germany where they've got their trance-trousers on, you need a tune like this for the crossover." 00000

SCHATRAX

Schatrax

ARGUABLY the most fascinating series of other-worldy hi-tech magic this side of "Twin Peaks", the seventh chapter from Schatrax (aka the Isle Of Wight's Josh Brent) is just the kind of spooky spience your local priest would start shouting, "Come out, pestilent spirit" at while throwing holy water over your amp. Twilight zone techno. (CB)

: "I quite like this sort of thing. It's got a nice deep flavour. The last track is real'X Files' stuff. The 'Decks Files' maybe? I like It when music is moody and minimal." 00000

DJ MISJAH VERSUS DJ TIM Reckless/X-Tension

XS. Holland

MISJAH & Tim leave the pleasantly melodic accessibility of their flexible friend at home to get rough 'n' dirty with a lose-your-mindtime double-header cunningly crafted for dancefloors like Club It, Trade or DTPM. Mesmeric, dark and dangerous, "Reckless" is destined to be one of the records of the year. The sort of record which should be sold in brown paper bags alongside racks of amyl and rubber masks. Buy it, handcuff yourself to the radiator... and enjoy. (DF)

"They don't look particlarly hard in this cartoon of themselves on the label, so I won't worry about slagging 'em off. I really prefer sounds when they're not coming straight out of the keyboard, when they're a little bit fucked up, like on 'X-Tension'. With trance, you always know where it's coming from. 'I'll name that Roland analogue machine in one!' You can't place the noises here and that makes it much more interesting. But there's no funk. Metallica have got a rhythm section, but they don't make me dance."

JOSH ABRAHAMS Scenes From The Satyricon Part III World Wide Ultimatum

THIS three-tracker is a very worthy release, as you'll no doubt already know if you own the "Satyricon" album. Aussie Josh, you may recall, was booked to play on the main stage at Tribal Gathering, but his records were impounded by Heathrow customs officials when he ran into trouble over not having a work permit. With Josh's tunes on the stereo and filing cabinets packed with confiscated drugs, the airport rozzers had quite a night of it. All egedly. (DF)

lon: "I've heard the album and it's very, very smoothly produced. Nobody would do that in Britain. There propably aren't that many people doing it in Australia. He's obviously the best at it. But this isn't my thing. It's from days past'

WAY OUT WEST

The Gift

deConstruction

IT was a special moment. Two days after Muzik's SAS Awards, we spent a Saturday night at Cream. After the club, we found ourselves in a house on the docks. Pete Tong was sitting in the kitchen, and LTJ Bukem and Conrad were monging out in the front room. About 30 others were loitering around the house, when Cream's

Darren Hughes put on a tape of "The Gift"

We were smitten. Even Bukem was moved. That's how special this record is. Created by Nick Warren and Jody Wistemoff, this is the third Way Out West single. And they just keep on getting better. Utilising Joanna Law's luscious "Moon and stars, are the gifts you gave" sample, this

record begins with licks of sublime slide guitar, a soft breakbeat, a broody bassline and a general feeling of E-motion. Last year, when we suggested breakbeat house was the next big thing, we never imagined it would get as deep and despairingly beautiful as this. Definitely up there for Single Of The Year. (81)

"I like the bassline. It gets a little bit sickly-sweet, though, that's the real problem. It's feathered-bra material. Or a Tampax advert. Lots of clubs probably won't play it because it's too light. It's a full-on, hands-in-the-air summer holiday track, though. See, I like the vibe of it, but when the vocal comes in, it's just too sugary. And I'm not in that happy a mood today."



PLAYBOY In Da Jungle

white label

CANED at BCM by Graeme Gold and in Ibiza's Kanya bar by Brandon Block, "In Da Jungle" shows how far techno has crossed over. Produced by top Dutchman Orlando Voorn, this is a cheap and cheerful take on Green Velvet's "Flash" which then breaks and goes all ravetastic, conveniently at a moment in time when a host of classic rave anthems are being re-released. A hit. (BT)

"[Trying to listen to the blank side] Ah, the sound of silence. John Lennon once did a track which was just silence. Some band covered it. On the B-side, they had a 'demo' version which featured a bit of coughing in the background. Ha! Ha! No 'Coughing Mix' here, then? [Listens] This sounds like Ivor The Engine on steroids. I like it, I like it a lot. Simple, dark and to the point. A bit of the oid flavour thrown in, too. it would go down well up at The Glue Shop in Harlow, where everyone's got their head in a plastic bag and the sides of their mouths crack open every time they smile. Nah, I'm just making that up. But I am going to nick this off you."

PIZZAMAN **Hello Honky Tonks**

NO doubt you will already have tasted this extra-mozzarella slice on the "Pizzamania" long-player. But if not, it's a stuffed-crust, full-topping party choon from the same menu as previous twelves, "Sex On The Streets", "Happiness" and "Trippin' On Sunshine". The pick of the mixes is probably the chunky

"Cotton Club Dub", although the bonus cut, "The Feeling", with its disco-esque swirls and acid outro, is arguably a meatier feast. Worth a take-away if your crowd wear fluffy bikinis or fake Ralph Laurens. (DF)

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n; "It's exactly what you would expect of a Cowboy record. Massively reverbed bass kicks and stabs. I've got a lot of respect for old Norman Cook, but I'm simply not all that interested in this track. It's not something I really want to score."

●●○○○ ("Just because it's Norman")

ARAKATUBA Pele/Socrates [Remixes]

Mr Bongo

FILA Brazilia and The Ballistic Brothers (a group whose ranks seem to be growing by the day) get to remix a couple of pounding Brazilian drum bonanzas from the superb "Flavelas" compilation. Which is rather like being asked to take down the Great Wall Of China and rebuild it as The Eiffel Tower. Both remain faithful to the original versions without ever really adding to or altering their irresistible carnival pressure. (CB)

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"The very first record on Wall Of Sound was made with a batucada rhythm. Yes, I have got the 'Flaveias' album. it's incredibly energetic. I've got to like all these because the batucada is so good. The Fila reworking would go really well in my set because it's got a great Nineties slant to it, but I would probably just use it to go into the real thing. To be honest, I actually prefer the original. The Ballistic Brothers' mix is a top one for the ladies, though. I like it. I'd try and nick it off you, but you're not having that, are you?"

MOTHER All Funked Up

Six By 6
A RE-RELEASE (with re-touchings) of the classic horn-heavy funkstravaganza which wah-wahed, stabbed and grooooved the sequined bustiers off of the nation's sexier dancefloors back in 1993. Jules & Skins, DJ Icee, Itchy & Scratchy and Scott Hardkiss add this year's sonic flavours to Lee Fisher and Jools Brettle's truly stunning 1991 vinyl debut. However, with the sole exception of the particularly stylish "Marimba Mix", their efforts rarely manage to raise it beyond the adequate level. Best to listen with Mother, you may conclude. (DF)

•••• (for the original) ••• (for the remixes)

n: "Oh God! Not icee on the mix again! It was a proper record when it came out, and you can still get down to it now. A top quality party record. I'm not really into Hardkiss. I would play that chunk in the middle on their remix, though. The rest is too predictable. Jules & Skins' mix sounds identical to some thing from 1992. It's just-before-you-goout Kiss FM music. They could have done something different with those horns. They could have had a less obvious angle."

MIKE FLOWERS POPS MEETS APHEX TWIN DOWNTOWN

The Freebase Connection

Lo Recordings

AND not simply Aphex Twin either... When Mike Flowers went downtown, it turned out that Richard James had brought some of his equally mischievous electronic freak beaters along with him. Actually recorded long before the success of "Wonderwall", there are a host of remixes of "Freebase Connection" on offer here. Funki Porcini's cut sounds like George Melly's Big Band studio, while Luke Vibert and Aphex both use the Pops' horn section to swingalong effect on their offerings. (CB)

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"Let's go straight to the Porcini version. Yeah, I like it. The bassline is brilliant. Well trippy. It's very abstract but it's perfectly put together. Aphex's 'Analogue Bubblebath is one of my favourite records. I thought his mix here would be a little bit more fucked up. But respect to Porcini for making one of the most fucked up records I've heard in ages. Couldn't play it out, though."

PAUL JOHNSON Hear The Music EP

Peacefrog
ANYONE who dug Johnson's tremendous "Bump Talking" album from six months ago will find these four tracks could well have been the missing out-takes. Unlike the cuts on his jerkier Relief album, "The Knob Twist" and the ultra-technicolour disco of "Hear The Music" bode well for his forthcoming 'Feel My Soul" full-length. (CB)

n: "I like this. It's got a real vibe. It's got a definite disco influence. 'The Knob Twist' is the one for me. Disco house isn't actually my bag, but this track is much better than most in that genre."



FUTURE SOUND OF LONDON Semtex/We Have Explosive

Virgin

OUITE probably the world's worst-kept secret is this supposedly "anonymous"

DJ promo. Even the Muzik milkman swiftly identified it as the work of FSOL's Dougan and Cobain. Firmly in the same chemical beats vein as their previous sneaky outing, "Smoking Japanes Babes", "Semtex" is so acrid you will need a damp cloth to wipe down the burn marks it will leave on your

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on: "I am hammering this at the moment. i prefer 'Semtex'. [Laughing as "Semtex" goes off mental-time] it's just infinite in its subtleties! It's not a brilliant example of a breakbeat record, but you can tell it's FSOL. It's totally Chemical Brothers, but I like it. And you can't write it off as a rip-off because they were doing it first." 00000

HUFF AND PUFF Help Me Make It

white label

WHITE labels are mysterious, unmarked slabs of vinyl. Not so, reckons Pete Tong, who recently premiered this particular one and highlighted its epic house potential. Any doubts vanish when the "borrowed" Gladys Knight vocal line glides in over the bumpy foghorn-like bassline. A pure 4/4 stroll along a Mediterranean beach as the sun drops, eventually wandering into fine breakbeat country and boasting a vocal pleading to be sung along to by all the girls and boys. Nice one, Gladys! (RDB)

"Nah, I'm sorry, mate. That's music for serial killing, that is. I don't own the original Giadys Knight tune, but I know it well. Kris Kristofferson dld a version of it in 'Convoy', which is probably the coolest connection you can have. Taking her voice like that is so cringe-inducing. it's been done at least

a thousand times already. And it'll probably

be done a thousand times again.

MUZIK PRESENTS...

Friday August 16 SOUTH — MUZIK PARTY The Zap, Kings Road Arches, Brighton. 01273-821-588. 10.30 - 5am **Billy Nasty and Eric Powell**

FREAKPOWER Can You Feel It [Remixes]

4th & Broadway

IS it because we spend too long slaving away over a pair of Technics? Or does the original mix of "Can You Feel It" really bear an uncanny resemblance to Banarama's "She's Got It"? Over a double-pack of new world and The Bassbin Twins do pretty much what you expect. Only Matthew B's blistering acid-keks-on-head version rubs considerably against the grain. (CB) 00000

"Some of the tunes The Bassbin Twins have done fit nicely into my set. I've got two of their mix tapes which are totally insane. But their version here is simply a DJ tool. Matthew B's cut is thumping student disco stuff. It's a pretty good little package. The record company will be over the moon with the Todd Terry mix. It does the business."

CASE FEATURING FOXXY BROWN

Touch Me, Tease Me Def Jam/Mercury

A SAFE, slick, low-riding rap with a rather stoned feel from the boyfriend of Miss Mary J Blige. In a world where Kool Keith can elvevate hip hop into the ultimate cosmic jam and Group Home (for example) display vocal incisors as razor-sharp as a Gillette-weilding shark, "Touch Me, Tease Me" is no more than a gentle genital tickle. (CB)

Jon: "Wasn't there a detective called 'Foxy Brown'? The fittest detective you ever saw. Obviously, it was the plot which drew you in. Ha! Hal"

H₂O FEATURING BILLIE Nobody's Business

AM:PM

LICENCED from the Yankee Liquid Groove label, "Nobody's Business" was originally an Eighties Paradise Garage classic. This reworking, seen by many as a "Hideaway" with attitude for 1996, is a sure-fire crowd pleaser which the likes of Rampling, Tong, Pearce and the Kiss chappies have been mullering non-stop for weeks. Other mixes are set to follow from Deepzone (aka Mike Delgado) and from studio supremos of the moment, the unstoppable Sharp Boyz. (DF)

"You need so much Ecstacy to dance to crap tracks like this. Was she in Sister Sledge or summit? All of the money which has gone into this should have been put into something a lot more refreshing." 00000

AL'S Volume II

EVER wondered what the Cadbury's Flake advert would sound like if it were set to a funky beat while some wiggy Afro hustled old Bambaataa tapes on the street corner? No? Then you had probably best avoid this latest emission from Alex Reece's Ealing camp, which may or may not be the work of the pool 'n' pints maestro himself. If, like the Muzik team, your bath of asp's milk is run for you each night by young nubiles smeared in soft chocolate, then step right in. (CB)

"I like Alex's stuff, but you can have too much. I don't like 'Streetplayer'. [The sax comes in] It's Kenny G! It's a bit like music for cyber-yupples, isn't it? But if you hear it on a massive system, it does sound great." 00000

HYSTERIC EGO Want Love

WEA

HYSTERIC Ego is a writer, producer and performer called Rob White, and this was a tune he originally penned last year. Caned by Judge Jules, Danny Rampling, Roy The Roach and Brandon Block, it made a huge impact on the airwaves and in Ibiza, where this year's harder-edged mixes from Itchy & Scratchy and Brothers Grim would also seem to be destined to perform at the very highest level. (DF)

"If it was made just last year, that's a bit distressing, Innit? It's all a bit obvious. I've never been to Ibiza, but I do like a lot of the music which came out of there. Now it just sounds like the Ministry Of Sound set adrift. Itchy & Scratchy? They're the TV cartoon characters on 'The Simpsons'! They should be decapitated for their mix."

● ● ○ ○ ○

RISING SONS Touch Me! **Creative Wax** UNDERWOLVES

The Crossing **Creative Wax**

IT'S not simply the Metalheadz posse who are discovering drum 'n' bass futurisms through the force of unity. On the far side of London, away from the deviant roughage of darkcore, Wax Doctor's Creative Wax imprint is acting as a similar catalyst. And this time for all of those favouring delicate, summery jazz crossovers. Both "Touch Me" and "The Crossing" are utterly perfect prescriptions for those dreaming more of hammocks than hardstep. (CB)

●●●●○ (both) "It's such a shame the way that drum 'n' bass is going. The only crossover is the coffee-table stuff and not the tearing scary stuff. 'Touch Mel' is alright, the hl-hats are really firing and it's pretty crisp. I keep on thinking it's going up to another level... but it never does. 'Dreams Of You' is a decent Sunday night tune."

CLICK & CYCLE The Danger/125th Street

EMOTIF are keeping quiet about just who Cycle is, but Click is Ed Solo, the in-house **DR OCTAGON** Blue Flowers (Remixes)

Mo' Wax

ONCE again, Mo' Wax go OD manic on the remix front, as Hype, Photek, Crystl and Kool Keith's own in-house scratchmaster, Automator, tear into "Blue Flowers". Let's just say that the "Dr Octagon" album is this year's "Only Made For Cuban Linx". If you are only going to buy one hip hop album in 1996, you'd better make it that one. And "Blue Flowers", with its at-a-tagent-to-reality babblings and asteroid-dodging rhythms, is the perfect introduction. Genius with a capital lobster. (CB)

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"Fuck off if you think I'm going through all the mixes. The original album is superb, so twisted. And this is one of the best tracks on it. Crystl puts the rap to a very fast beat. The Automator mix is... You know how you've got a bit of music in your head which you want to be the last thing you hear before you die? Well, this is the first thing I want to hear after I have died. It's as fucked up as music gets before It turns into sheer noise. Brilliant.'

> I'm not here" sample, which kicks in every two minutes, and a cluttered production

JON CARTER

Single

Of The Month

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sound of hardstep. (CB)

'I'm into this. The tracks are similar to Alex Reece. They've got the same kind of beat and it's been done properly. On a lot of records, the bass just sits there. Here, it's a proper rhythm."

engineer in the SOUR jungle boiler-room.

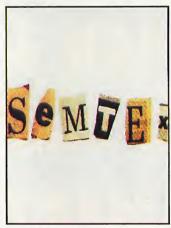
Both of these cuts are distinctly jazz-tinged,

Reece-wannabe crowd isn't the delectable

live basslines, but the way they manage to

blend in the rough and tumble of the new

but what makes them stand out from the



JUNIOR VASQUEZ Who's That Girl

Multiply

A BIT of a weird one, this. Imagine a Junior Vasquez novelty record seemingly aimed at the mainstream UK floors. Armed with a truly ridiculously camp "If Madonna calls,

which will alienate Junior's traditional fans, it's hard to see what it is all about. It will probably be massive, though. Ask Jeremy Healey for confirmation. (DF) 00000

Jon: "He's scared to come to Britain, isn't he? [Listens] That old Madonna sample is incredibly sad. He's just got his mum to phone him up. But love the backing on the second mix. I'd like to hear it in the toilets. He's had the speakers in the loos ripped out at the Tunnel. Apparently he didn't want people listening to his music while doing their duties."

INNERZONE ORCHESTRA Bug In The Bassbin [Remixes]

MORE talked-about than actually bought (it was only ever a limited-edition cut, even back in 1991), "Bug In The Bassbin" is the track which turned Carl Craig into an icon at Speed, thanks to Fabio and Bukem playing it at 45rpm. As well as seeing what all the fuss is about, you get two more mixes here from Craig, as well as fine interpretations by Peshay, Kirk De Giorgio, Claude Young and 4 Hero. Essential. (CB)

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"That Jazz Mix is brilliant. The drums sound totally live. The 4 Hero mix is alright, it bounces along nicely. It does the exact opposite of the original. It's been recorded at 45, then taken right back down again. The 'Graphic Dub' is nowhere near as good as the original and that 'Future Past' mix starts off really well but just ends up copying the same vibe. Peshay absolutely rocks it, but the 'Jazz Mix' is the most awesome. The original version is still ahead of its time."



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MOTORBASS

Pansoul

Cassius, France

WHAT'S going on?

There must be something special running through the waters of the Seine right now. A magic ingredient begging to be bottled. Something which has kicked the French into the 20th Century. And given us some of the finest and deepest beats imaginable along the way.

Last month, we reported on the unique atmosphere at Paris' Rex club. And for the very first time, our Album Of The Month spot was shared by two essential discs Francais, the mighty Dimitri From Paris' "Sacrebleu" and the equally grand "Source Lab 2" compilation. This month, the Parisian connection again strikes gold with Motorbass' "Pansoul", a record of almost indescribable beauty.

Following the superb "Foxy Lady" single, Cassius' latest project is the brainchild of Philippe Zdar, the boss of the label and one half of those legendary abstract beat freaks, La Funk Mob. For this venture, Zdar has teamed up with Etienne De Crecy to produce an album of free-flowing, juice-jacking funk which has already created a major buzz. A few advance copies of "Pansoul" were sneaked into the UK last month and duly flew out of the shops at breakneck speed. London's Tag Records said it was the open-minded punters who went for it. But apart from a select few, like the Heavenly Saturday Social mob, most DJs remained slow off the mark. How sorry they're going to be!

So what's all the fuss about, then? Well, for starters, there are eight tracks of deep house with a hip hop attitude. It's also a double-disc of solid jack-tracking bolstered by rough-cut exotica samples and steatth-defying scratching. Oh, and it just happens to be an utterly unique sound, too. For arguments sake, let's simply say that listening to "Pansoul" opens up a whole new spectrum of sound which really deserves its own individual category.

From the opening beats of "Ezio", the Motorbass manifesto is made abundantly

clear. They want you to get on down with the good groove. It's a funk thing and it could ignite even the frostiest of dancefloors. The mother of all below-the-waist grooves takes you on a journey deep into sexual urgency, basslines slip and slither their way through percussive salsa action, and distant voices call for the break to kick in.

"Flying Fingers" could be Monsieur Fingers himself, Liquid keys snake around a shuffling hi-hat until the solid, Mantronix-ish b-line hits in, With "Les Ondes", Motorbass take all of the funking ingredients and throw in a vocal

refrain which could have come from that man Dimitri's record collection. We're talking wild exotica seduced by harp flourishes and a pants-level swing.

"Neptune" introduces more than a dash of a Seventies superfly vibe into the proceedings, an off-beat percussion block pushing the beat to the very edge, Percussion is also to the fore on the manic Afro-jam that is "Wan Dance", while "Genius" tilts the mood towards a Latino celebration, "Pariscyde" and "Bad Vibes (D-Mix)" finish the album in similar style, drawing on the by now expected multifarious angles and making for a trainspotter's paradise of samples.

All in all, "Pansoul" is the sound of swinging post-house Paris diving heart first into deep-fried funk, throwing a fresh colour onto the paintwork of house and licking the lips of Nineties electro-soul.

Sacre bleu indeed! Martin James

Martin Jame:

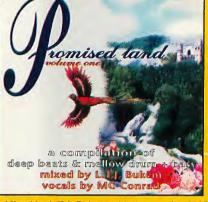


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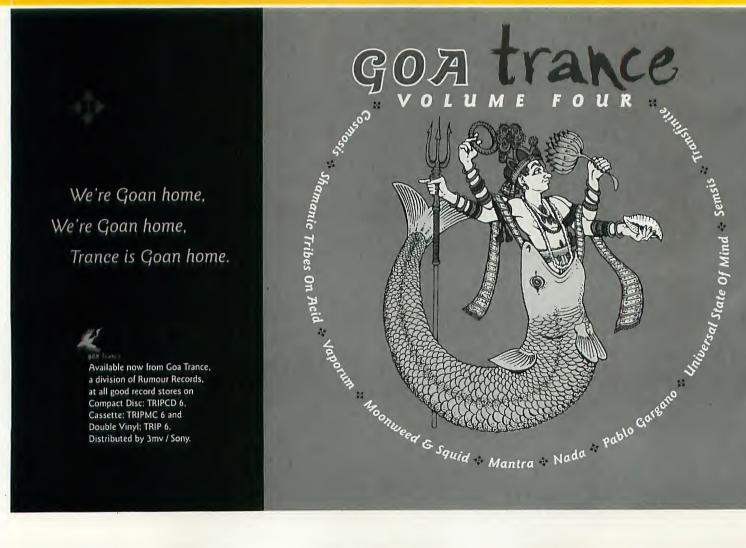
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SADAT X **Wild Cowboys**

LISTENING to "Wild Cowboys" makes you suddenly remember what it was you loved about Brand Nubian's brilliant 1990 debut, "One For All". Yup. Sadat (then

just plain Derrick) X.

Well, it's not actually as simple as that, but there can be no question that Sadat X's high-pitched yet expressive nasal whine really lodges in your skull. There's also no question that this is the first album from the Brand Nubian camp with the impact of "One For All". Goodness knows how, but Loud have done it again, this time signing up Sadat for a solo project which has given him the freedom to excel once more. Despite the Western-ish cover and "The Good, The Bad And The Ugly"-sampling "Hang 'Em High", Sadat X is more concerned with urban cowboys than the High Plains drifting variety. Don't be misled, though. This isn't some celebration of gang culture or a sell-out of Brand Nubian principles. Sadat is as dismayed as anyone by the fact that "Rappers want to be drug dealers/Drug dealers want to be rappers Still, he's not going to sit around all day agonising about it when he could be having a party. And that's the spirit with which he gathers together some of New York's finest producers for this album. Diamond D contributes three tracks, including the "Wake Up"-referencing "Move On". Buckwild throws in a couple of neat jams. OG

City". Showbiz also shows up. "Wild Cowboys" already feels like a classic. It seems to emerge from a (mythical?) time when good tunes, good rhymes and good scratches (here courtesy of Roc Raider) were really all you needed. But again and again, it's Sadat's voice you come back to. His words are often slightly lost in the mix and he's neither technically nor imaginatively the world's best rhymer. Yet his style is so distinctive, so melancholic and still so curious, he carries all before him.

lays down the piano on the stop-start swing of "Sauce For Birdheads". Pete Rock

does one of his most wildly-textured little jazz numbers on "Escape From New York

Will Ashon 00000

VARIOUS ARTISTS

Infinite Excursions

TIP

FOR the past six months, there's been a general consensus among promoters, DJs and punters that the trance scene has grown stagnant. "Harder and faster" seemed to become the mantra, as our favourite imprints started boshing out trance by the truck-load. The original ideal of a progressive global soundtrack for the third millenium was deserted.

Fortunately, the TIP label, one of the first champions of the psychedelic sound, have realised that a diet of pure Goa is not necessarily healthy. Hence "Infinite Excursions", a compilation which takes the groove far deeper and often slower, but still sets a course for the very heart of the trance sun.

Cuts such as X-Dream's "Relax Vortex" and Elysium's "Atmosphere" are neatly titled, sensuous whirlpools of beats and b-lines. "Plastic Birth" from Anesthesia

purrs with gently bubbling acid lines like an aural analgesic. There's also material from acts such as The Overlords, Typhoon and Shpongle, offering sunrise sounds for heated feet and frazzled minds.

A soundtrack for the level after Goa. Kieran Wyatt

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NEOTROPIC

15 Levels Of Magnification

N-Tone

THERE must be something in the water. How else could you explain Neotropic (aka Riz Maslen), the latest in a long line of peculiar electronic wizards (Aphex, Globals, Luke Vibert) to emerge from the West Country? And like most of Riz's fellow Westerners, she deals in moods, emotions and imaginations.

"NW37th" plunges into a deep abyss of dub aquatic chords, warbling through the mix like some kind of "Twin Peaks" dream sequence. The cool, melancholic ambience of "La Centinela" is set for chill factor 10, while the paranoia-scape of "CCTV" snoops into the darker recesses of our collective consciousness. "15 Levels" finishes with "Frozen Hands", a track structured around a string section which would make Mozart jump for joy. If he wasn't six foot under.

With each of these tracks, Riz Maslen proves that you don't really need a high testosterone count to make top quality electronica. More power to her.

Kleran Wyatt 00000

VARIOUS ARTISTS

Harthouse 100 Harthouse

CLAMBERING up to their ton with this eight-track celebration, Harthouse's cutting-edge aesthetic has turned them into one of the greatest electronicallygalvanised labels of all time. The cast is that familiar nucleus which has done so much damage over the past few years. Patrick Lindsey, Alter Ego, Hardfloor, UK flagwavers Bill & Ben, Braincell, aka Can "Fred" Lekebusch, Pulse and Jiri Ceiver. Plus, of course, label boss Sven Vath with long-time studio collaborator Ralf Hildenbeutel.

It might have been launched during the triumphant flowerings of peak German trance, but Harthouse has always stayed uncannily close to the dancefloor tide. The brand new tackle featured here has its participants hopping mischievously in that classically minimal, phunky techno vein. Every single track is a phunked-up floor-burner, with Hardfloor in particular looming large on their wildly deranged Clanger-masturbation sequencing and Sven 'n' Ralf turning in precisely the kind of pummelling, pumping steam session which makes the former's DJ sets such incendiary experiences.

Sheer joy of keks. Erm, I mean techno. Total respect.

Kris Needs 20000

MYKAL ROSE

Nuh Carbon

Greensleeves

BLACK Uhuru were a powerful unit when Mykal Rose (formerly plain Michael) was at the lyrical helm. Rose's voice is still a wonderfully distinctive tool, but there is really nothing here which comes close to matching the potency of the Jamaican supergroup's old tracks, most notably

"Abortion", "Leaving To Zion" and "Youth Of Eglington". Each of these examples was a social commentary which cut right across cultural boundaries.

"Nuh Carbon", on the other hand, falls into the same unfortunate trap as many reggae albums. It's an album for album's sake, with nothing to say for itself. It also covers no subject matter which cannot be found elsewhere in the reggae world, like flirting, good vibes, warmongering and, erm, having a friend. All of these are subjects which could still be addressed with real strength, if only the lyrics had greater bite.

You expect more from somebody with Rose's skills. The closest we get to the Rose of old is on "Dem A Watch", a song based on the rhythm of Barry Brown's "Guide And Protect Us", where his voice is enacted with all the vintage styling of days gone by and all of the off-sentence ad-libs which always made him such a unique expressionist. But unless you're the ultimate hardcore Mykal Rose fan, there's very little here to please.

Sherman

••000

SOUND PATROL And there's more...

GIGI GALAXY Opus Maximum One

Teknotica, USA

ALIEN mutations of UR-style techno and warped factor 65.3 electronic grooves from a Detroit musician who spends his leisure hours playing in a cocktail-lounge group. Betraying shades of Dan Curtin and Ken Ishii's off-kilter funk, "Like A Man", "Lupita" and "Spores From Outer Space" beam up from a planet of sci-fi disco inhabited by some mightily strange lifeforms indeed. Light years from normality and a the better for it. (CB)

JON CARTER

Live At The Heavenly Social Volume II Heavenly

THE man of the minute, Jon Carter's snapshot soundtrack of London's brashest and ballsiest club is one in the eye for all of those doubters who thought The Social meant a student disco nightmare. Kenny Dope, The Bass Bin Twins and Melting Pot are among those jump-starting the phat dope beats into a rocking hip hop hoedown where mixing skills are less important than how high you pogo when the amyl kicks in. Check one, inspektahl (CB)

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SNEAKER PIMPS

Becoming X Clean Un

A STRANGE departure for Kevin Beedle's label. More like spiky indie pop in a Garbage-meets-Portishead fashion, the beats rarely manage to touch on anything particularly funky. The artificially pained, teen Bansheestyle vocals and the self-conscious attempts to sound a bit kooky make singles such as "Tesko Suicide" and *6 Underground" come across like an indie kid version of Morcheeba with slasher guitars. (CB)



ALEX REECE

So Far

Island Records

BEING Alex Reece can't be easy. Goldie recently tore into the man behind 1995's awesome "Pulp Fiction" and, following the chart success of "Feel The Sunshine", the

entire jungle community seems to have thrown the gauntlet at Reece's feet. The Ealing boy's riposte to his many critics is "So Far", a record which finds his time-stretched science deep in the realms of Detroit's remit of future funk and jazz techno.

Whereas most jungle relies on the drum 'n' bass interface to keep things together, Reece prefers to let simple melodies do the job. It's the fusion of keyboard refrains and simple rhythms which gives "Pulp Fiction", "Feel The Sunshine" and "Intro 2" their strengths. Perversely, it's also a sonic tactic which has made some people dismiss Reece's music as shallow.



The UK's funky history is also revisited here. "Out Of Time" echoes the sound of a million loafers shuffling through a Caister Weekender, the strolling double-basslines and fusion melodies betray an old soul boy in action. Unfortunately, this love of Brit jazz funk also provides "So Far" with its flaws. Both of the recent singles, "Candles" and "Ibiza", are weighed down by cheesy melodies and hooklines straight out of some dodgy mid-Eighties wine bar.

The key to the whole album, however, lies in the closing cut, "UR", Reece's paean to Detroit's Underground Resistance. The track is so perfectly imbued with the spirit of the Resistance that they reportedly refused to remix it because they felt he'd already managed to capture the essence of their sound. In a similar act of reverence, "Jazz Master" is drenched in the soul of Larry Heard, while "Acid Lab" plucks Derrick May's electronic spirit from the ether.

"So Far" may not win prizes for representing life on the frontline of inner city chaos. That's what happens when you come from Ealing. But to condemn Alex Reece for his background is ridiculous. After all, if being a middle-class junglist is to be criticised, Photek had better watch out. It's your turn next!

Martin James

NENEH CHERRY

Man

AN inadvertent tribute to her stepfather Don, the jazz legend who died during its making, "Man" inhabits the more mature margins of pop. Which is understandable considering it's now seven years (gulp!) since "Raw Like Sushi".

And at least Neneh Cherry's third album has old-fashioned values, like a series of smart tunes, a multi-million-selling single in "Seven Seconds" and quite enough imaginative noodling in between to keep you amused. There is the swampland stomp with gospel undertones of "Carry Me", for instance, the James Brown skit of "Woman", with former Suede guitarist Bernard Butler lending a slab of wailing psychedelia to the proceedings, not to mention the ubiquitous mumble of Tricky on "Together Now".

Admittedly, there are also odd snatches from the Kravitz school of rock bravado.
And "Golden Ring" reopens the debate about whether the world has recovered

from The Gypsy Kings and is now able to forgive the use of a flamenco guitar.

But then "Man" is a very grown-up affair, tangling with life, death, the universe and everything, rather than a string of nursery rhymes scrawled on the back of a ripped Rizla packet.

lestyn George

VARIOUS ARTISTS

Megatripolis Funky Peace

OKAY, so the slogans might be suspect ("festival in a club" and "hippies don't die, they beam up to cyberspace"). But for all of the hippie-trash abuse misleadingly hurled their way, it can't be denied that Megatripolis were among the first to see trance's potential. Three years on from successfully commandeering Heaven's Thursday nights, they've finally got round to letting people hear their sound in the comfort of their living-rooms

A triple-pack CD manifesto, it starts off with a 10-part "shamanarchy" experiment followed by a 24-minute meditation cut. So how many superclubs kicked off their mega-buck compilations with a natural psychedelic experience which saves you vital spliff money? The second selection, "Ambience" offers the expected cast of mystics (including Leary and Ginsberg) talking spiritual turkey, but it's the closing disc, "Dance", which is the real pearl, with trance's greatest hits (from names like Marmion, Slam and Virus Inc) mixed in a truly rocking style by Richard Grey.

Here's to the next three years and more.

Jonty Adderley

OCCO

PENGUIN CAFE ORCHESTRA

Preludes, Airs And Yodels - A Penguin Cafe Primer

Virgin

FORMED during the mid-Seventies by composer Simon Jeffes, Penguin Cafe Orchestra provided a vibrant and eclectic counterpoint to the minimalist "ambient" experiments being pursued at that time by Brian Eno. Which is undoubtedly what has attracted chill-out spinners like Jose Padilla and Alex Paterson (who here puts in a tingling remix of "Music For A Found Harmonium"). Based as much on folky rhythms as classical harmonies, early cuts like the excellent "Penguin Cafe Single" are simultaneously reminiscent of Soft Machine, Michael Nyman and The Bonzo Dog Doo-Dah Band.

Considering that the music featured on this collection spans nearly two decades, there is an odd continuity to the Penguin Cafe aesthetic. New instruments come and go, from harpsichords and fiddles to Latin percussion and acoustic guitar, but the mood is consistently contemplative and sensuous.

As old school ambient music goes, this is perfect aural wallpaper.

Rupert Howe

RED SNAPPER

Prince Blimey

Warp

FIRST there was jazz. And then there was Red Snapper.

In a league of their own, Thair, Friend and Ayers take the geometrics of percussion, bass and the six-string, and warp them far beyond even the wildest hallucinations of "Naked Lunch". We're still reeling from their highly acclaimed "Mooking" EP, but the release of "Prince Blimey" only goes to further prove that Red Snapper can't seem to pluck a string wrong.

More Mod than Paul Weller's record collection, tracks like "Get Some Sleep, Tiger" and "Space Sickness" skid and swerve on splintered downtempo beats like a Beetle in overdrive. The writhing sax on "Thomas The Fib" and "Moonbuggy" is meanwhile where you will find James Bond disappearing naked into a bubbling jacuzzi with Ursula Andress.

As sexy as silk underwear, as smooth as Moroccan herb and as chilled as liquid oxygen, Red Snapper's mutant jazz would have even Charlie Parker spluttering into his whisky. Blimey, indeed!

Rachel Newsome

SOUND PATROL And there's more...

BANCO DE GAIA

Live At Glastonbury Festival Planet Dog

AN energising live recording, complete with crowd cheers, which shows just why Toby Marks was the real star of Glastonbury 1995. His ecelctic ethnic sampledelica (Tibetan harmonies and Indian vibes) never comes across as simple tokenism and he's got some of the phattest basslines around to prove it. Suddenly, Somerset doesn't seem that far away. Close your eyes and you can almost smell those portaloos. (KW)

TRANSCENDENTAL LOVE MACHINE

I've Got The Battery... Where's The Slot? Hydgrogen Dukebox

TLM may be lurking around the fringes of dance culture, but this seems to give them an endearing idiosyncratic angle. "X-Pander" and "Auto Creation" are deep future disco, while the dub-folk refrains of "Electrastar" shimmer with a Luddite charm. The hook-up with Tim and Jay Burnett on production was a wise move. Plug in and charge up. (KW)

VARIOUS ARTISTS

Music Is Immortal

Different Drummer

A USEFUL round-up of reworkings by Brum-based dubsters Rockers Hi-Fi which neatly illustrates how they were trip hopping before the rest of us. Acts like Reborn, Sherpas and Neotropic get their low frequency treatment, but the real killer overhaul is of Antipodean outfit Unitone Hi-Fi's "Lucky Strike", Check those fab, Barry-esque strings. Bass is the final frontier. (KW)

THE CLICK

Game Related

live

TWO years really is an eternity in rap. Techniques have moved on from shock tactic lyrics and G-Funk grooves. Any material which retains this approach in the post-Wu Tang and Fugees climate simply confirms the desperately staid imagination of its creators. And for The Click, not even a tidy rap flow can save them from this vacuum of ideas. You'll be lucky to make it to the B-side. (IS)

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TWO LONE SWORDSMEN

The Fifth Mission

Emissions Lo-Fi

IF you opened up Andy Weatherall's mind, there is a good chance you'd find a bloody great sign saying, "Expectations? Fuck 'em!". He's a contrary bugger, old Wevvers. And for all his protestations, he loves it. He loves the mass alarm every time he makes a new tune, the debates about whether he's lost it and

the gradual acceptance that, hey, Andy's just too far ahead for the rest of us. It simply stokes him towards even bigger flames with which to burn the very false idol we keep

Now we've got the first post-Sabres split album. And you're going to hate it. Why? Because Andy wants you to. You'll give it the once-over and decide it's too troubled, too introspective, too plain difficult. You won't find a "Wilmott" or a "Theme", just a random assortment of invisible soundtracks so agonisingly slow and bleak that the creator himself reckons it will "sell about 200 copies". You'll quickly skip over all the indecipherable rhythms, the soporific beats, the fuck-me FX which snap at you out of the darkness, the alien trumpet bands, the moonboot funkiness and the dead-pan basslines. Then you'll shake your head and say, "This time he's really lost it

But you ought to know better by now. Because the second time you listen to "The Fifth Mission", you'll do so through headphones. Spliffed. With your eyes shut. And it will be truly magical.

By the end of the first disc of this double-set, you will have concluded that "A Slow Drive West" is "Wilmott" for a terminally sad Gus Van Sant movie. That "Big Man Original" and the utterly ace "The King Mob File" would have Lalo Schiffrin skinning up in his grave. You'll be wondering how good the second disc can possibly be.

Even better? You bet. Eight tracks and hardly a foot wrong. At times, it's reminiscent of Alter Ego or The Black Dog doing their planetary funk madness. At others, you'll think that Herbert has joined forces with Can and Eno simultaneously. As you do your own stoned hokey-cokey round the living-room, you'll thank the Lord for your patience and think about finding out where old Wewers lives, just to pop in and tell him how much you love this album.

And you really should, you know. It would wind him up no end. After all, that's the last thing he's expecting, isn't it?

Calvin Bush

NAKED FUNK

Valium

Pussyfoot

WHATEVER you dress it up in, the funk always comes down to that low-down and dirty, "on-the-one" nudie groove. And nobody knows about funk's barest essentials like Howie B's engine-room boys, Jony "Rockstar" Lipsey and Jeremy Shaw. Sure, they cover their beats in swathes of filmic ambience and myriad hues of analogue trickery, but the groove still parades its funky ass with pride, as naked as the day it first kicked booty. So "Valium" isn't the calming drug you

thought that the doctor had prescribed. "Dreamland" may seduce you into a false sense of relaxation, but the solid funk of "Don't Touch

Duane Barry" soon puts the beat among the pigeons. And while both "Abduction" and "Earthquake" similarly lay back on the groove, they still kick like a mule.

"Valium" is anything but narcoleptic. It's actually 12 cuts of butt-naked beatology sent streaking across the centre court of funk. Dare to bare with it.

Martin James

BIOSPHERE & HIGHER INTELLIGENCE AGENCY

Polar Sequences

Beyond

RECORDED live at the 1995 Polar Music Festival up in the wilds of Norway, "Polar Sequences" is the sound of what must have been one hell of a gig. At a mountain site accessible only by cable cars and caught in a violent snowstorm in darkest midwinter, Biosphere's Geir Jenssen and Higher Intelligence Agency's Bobby Bird sampled glacial streams and snowfalls to use in a hyper-intense electronic jam.

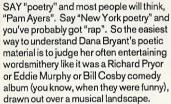
Jenssen's arctic moods and Bird's keen ear for understated melodies are to the fore. A dark and minimalist composition, it will no doubt prompt comparisons with the baroque dronescapes of Dr Atmo and Fax boss Peter Namlook, but drawing a parallel with guitar-wielding isolationsists like Main, Loop and Seefeel is probably even closer to the mark. There are plenty of brooding industrial undertones, partly as a result of sampling the clink and clank of the cable cars which transported the audience to the show.

If you could record God's brainwaves, the result would sound not unlike "Polar Sequences". Chilling to the (ice)core.

Kieran Wyatt 00000

DANA BRYANT Wishing From The Top

WFA



But it's not all comedy. Because Bryant is able to distinguish the humour from the serious, the factual from the fictional, the present from the past. She's given herself enough freedom to intersperse all these approaches in her diatribes. The flowing dialogues still sound like songs (as on the sonic explosion which is "Ode To Chaka Khan") without deserting the spacious, almost elusive quality of poetry. And there are still those crucial pregnant pauses, those weighty sentiments and those curt words hiding deeper meanings.

The jazzual instrumentation acts a bit like a preservative, keeping it fresh well after the sell-by date. Poetry rarely sounded as intense yet welcoming as this.

Jacqueline Springer

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OMNITRIO

Haunted Science Moving Shadow

CONTINUING the seemingly endless evolution of drum 'n' bass, Rob Haigh's second album is conceptually nearest the voodoo roots of dub. Like the Studio One releases, which acknowledged the ghostly aspect of music while messing about with programmed beats, "Haunted Science" is a compelling soundclash of tech-logic and the supernatural.

This fusion is emotively worked out in the album's pivotal track, "Haunted Kind", a stunningly simple arrangement of lush strings, resonant piano and variations on a bass. The remixing skills of Aqua Sky, Carlito and Rogue Unit, who take on cuts like the spooky "Who Are You?" and the hallucinogenic jazz vibe of "Trippin' On

Broken Beats", simply serve to reinforce time and again the rich diversity of jungle's multi-faceted styles.

Already catapulted into mass recognition via his Everything But The Girl remixes, this, as one track puts it, is "The Nu Birth Of Cool", You betcha.

Rachel Newsome

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SOUND PATROL And there's more...

VARIOUS ARTISTS

Dub Gone 2 Crazy Blood & Fire

ANOTHER meticulously packaged dub essential from the Blood & Fire archives, this time focusing on the ever-innovative Prince Jammy and his reworkings of some of Bunny Lee's productions. With The Aggrovators in session, too. What is especially striking is the audacious creativity and spatial exploration which was being marked out in the early Seventies on rusty old four-track mixing desks. To prove the point, check the contorted drum-heavy "The Poor Barber" for some real snare-bass pressure. (CB)

Greatest Hits Priority/Virgin

WHAT really strikes home about this compilation of rap's former shock merchants is the way that they were forced to constantly regenerate the notoriety which initially created their mega-sales. Incredibly, "Fuck Tha Police" sounds tame alongside such tracks as "Just Don't Bite It". There are no real surprises here, but there's plenty of fine hard hip hop. Plus Ice Cube in all his pomp. (WA)

VARIOUS ARTISTS

Mixed Emotions: Jazz In The Eight Dimension

Delancey Street

THIS finger-popping Florida posse (which includes Pimp Daddy Nash and Abstract Message from Q Burns) showcase their jazzy silliness with a so-so, highlights-only compilation of material on their Eighth Dimension label. Walking basslines, big beats, some sax, some electronica, loads of vocal samples of hep daddios and the odd bit of unconvincing dub. Not revolutionary, but a good listen. (WA)

OUTCAST

Out Of Tune One Little Indian

AFTER previous collaborations with Lyda Husik, that errant wunderkid Beaumont Hannant now returns with a new project. This time, he's gone all wasted, all slovenly indie, all trip hop on us. As a result, there's little here which is going to put a spring in your funky step. Instead, "Rollercoaster" and "Count Down" amble around and mumble like a pair of lost shoegazers, while "Terrible" and "Whede Bass" throw a bit of industrial ragga into the mixing pot for good measure, This is not really so much out of tune; as out of sorts. (CB)

0000C





LES RYTHMES DIGITALES

Liberation

Wall Of Sound

WALL Of Sound continue their foray into the weird and wonderful via this liason with Les Rythmes Digitales (allegedly a young Parisian called Jaques Le Cont. Yeah, right!). Veering towards the odder side of the WOS equation, Le Cont's experimental electronica comes nearest to the sounds of Detroit in dexterity.

But the most important thing about this album is the disproportionate amount of time which Le Cont supposedly spends wandering through mental institutions while caring for his disturbed dad (yeah, right! Again!). So it makes sense that a chloroform state between tranquilised dreams and consciousness is the main theme of "Liberation". "Scimitar" reeks of ether, while the bazooka mayhem of "American Metal" will leave you buzzing for matron.

Like most experimental artists, Le Cont takes reckless risks which don't always satisfy. But maybe that's the point.

Rachel Newsome 00000

HELTAH SKELTAH

Knockturnal Virgin/Priority

THE latest emission from the Boot Camp Clik (which has already given us Black Moon and Smif 'N' Wessun) are Rock and Ruck, two likely lads who are intent on dropping nasty verses on top of their beats. And let's be totally clear what's meant by that. Heltah Skeltah's rhymes are both nasty as in chatting about how they will "blow your fucking face in" and nasty as in being needle-sharp.

Although they spend much of their time talking about the streets and crime, they elevate proceedings with a fine turn of phrase and a mischievous tone allowing the humour to shine through. Throw in tracks by the likes of Da Beatminerz and you have the perfect oblique sound for their voices. Check out "Da Wiggy" for a taste of the humour, "Clans, Posses, Crews And Cliks" for viciousness and the unsurpassable "Lefiah" (performed as The Fab Five with fellow Campers OGC) for all these elements in one. Oh, and check "Grate Unknown" for some superlative styling.

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LOOP GURU Moksha

Strange Fruit

RECORDED at various points between 1993 and 1996 as a series of John Peel sessions, "Moksha" is both the sound of enlightenment and, no less significantly, of a monumental piss-take.

Like Loop Guru's previous offerings, we here get focused and frenetic drum fests (most notably "Soulus" and "Epic Song") lodged alongside looser, more free-form ambient spliffathons ("Fumi" and "Pandanrama", for example). But at the very point you think these guys have actually managed to reach a higher state of being, they decide to name a track "Yugoslavian Expedition To Brentford". Well, that's Loop Guru all over, never taking themselves too seriously.

More colourful swirls of infinity from the ethno mirth makers? You bet. Kieran Wyatt

SOUND PATROL And there's more.

MIKEROBENICS

Das Was And Das Wie Global Ambition, Germany

FORMERLY of Harthouse and now with the field-leaders in the German trance/ techno resurgence, Mikerobenics here present an excellent double-set featuring five trouser-massaging exercises in the hypnotic groove. The acidic beats are given room to breathe and unfold amid the atmospheric, escalating sonic layers, while tracks like "The Cat And The Canary" go straight for the kek-detonating dancefloor jugular. The recent "Replika" single is also included. (KN)

JAY-Z

Reasonable Doubt Roc-A-Fella, USA

SHAWN Carter of Queens is the latest new blood translating his hustling skills from the street into record biz success. While his lyrics deal with real issues and gangsta themes, Jay-Zopts for a far smoother style than most, with many a slinky old soul sample reactivated by a production line-up which includes DJ Premier of Gang Starr fame and Clark Kent. Add on cameos from Mary J Blige, Notorious BIG and Foxxy Brown on the already successful "Ain't No Nigga" single and you've got another major rapular success story. (KN)

Sound Patrol reviews by Calvin Bush, Will Ashon, Kris Needs, Jacqueline Springer and Kleran Wyatt

BABY MAMMOTH

10,000 Years Beneath The Streets

THE imprint with more made-up names than James Bond strikes yet again. But although Hull's answer to 007, Steve Cobbey, is the backbone of Pork, this time he would appear to be absent on some other mission.

Baby Mammoth is actually the project of one Andrew Birdall, alongside local DJ Mark "Bliss" Blissenden. While their debut album gives a nod to those Solid

Doctor/Fila Brazilia (ypes, it's very much in a downtempo world of its own. Check the slo-mo "Paper Moon"-meets-Isaac Hayes superfunk of "Whisky Soul" for some cool-as-you-like hip hop fused with house. Alternatively, try "Past Lives", a guitar-splashed bassathon which simply refuses to beat any faster than 110bpm and sounds like Francois Kevorkian in a Masters At Work frame of mind. A lazy summer groove thang.

Kevin Lewis 00000





CAFE DEL MAR VOLUMEN TRES

React

CONCEPT: Let us once again retire to the terrace of Cafe

Del Mar for soundtracks, cocktails and crepuscular ambience at sunset, my little

Balearic types!
KEY PLAYERS: The arrival of the annual new Jose Padilla track. It's called "Walking On Air". Plus Beat Foundation's cinema weepie, "The Last Picture Show", and Nightmares On Wax's "Nights Interlude". USEFUL SUBS: Slow, sad and string-heavy ambience from Afterlife, Eighth Wave, Nova Nova and Pat Metheny(!).

VIEW FROM THE TOUCHLINE: Not as eclectic as yer usual Ibizan fare, but far more likely to get you dabbing your eyes and falling in love with the Dagenham doll at the table next to you. (CB)

CLUB FOR LIFE REFLECTIVE

Avex, UK

CONCEPT: Yet another club-backed album, this time from Mr Jeremy Healy's former stomping ground, now one of London's longest-running lite house nights. The tunes are chosen by Healy, Jon Pleased Wimmin, Tall Paul, Brandon Block, Phil Mison and Lawrence Nelson.

LINE-UP: Our Caner Of The Year, Brandon Block, and the married-to-Notts-Countyplayer Lisa Loud are on the mix.

KEY PLAYERS: On da underground tip, Mr Tenaglia's "Bottom Heavy", on da cheesy tip, Nush's "U Girls" and Bassheads' "Is There Anybody Out There".

USEFUL SUBS: Young MC - "Know How",

DJ Duke - "Blow Your Whistle", Zero B -"Lock Up".

VIEW FROM THE TOUCHLINE: A little flair and a lot of handbag from a clubland stalwart. UR fans should steer well clear. (CB)

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RENAISSANCE THE MIX COLLECTION PART 3



Network **CONCEPT:** The latest soundtrack from the musically unique, always atmospheric and itinerant superclub.

LINE-UP: Club resident jocks, Fathers Of Sound, aka Italian geezers Gianni Bini and Fulvio Perniola.

KEY PLAYERS: Who could fault Sandy B's "Make The World Go Round"? And that FOS reworking of Sarah Washington's "Heaven" is gorgeously anthemic.

USEFUL SUBS: Deep hypnosis from Mila on "Show Your Feelings Inside", Francois Kevorkian's "Moov (Angel Moraes Mix)" and the flute-tastic Cine City's "Are You Sure Joe"

VIEW FROM THE TOUCHLINE: If you've been to Renaissance, this will bring the memories flooding back. For the rest of us, it's more a collection of insipid vocal house and dull garage workouts. (KW)

HI-LIFE COMPILATION

Hi Life/Polydor

CONCEPT: Major label starts dance music subsidiary, aims for instant chart success, ends up sounding weak alongside the more distinctive and individual Manifesto, Blunted and Soundproof.

LINE-UP: Mixed by Graeme Park. KEY PLAYERS: Little here is going to be on the Ministry/Cream jukebox in the years to come. Apart from perhaps Wildchild's **EYE Q CLASSICS**

Eye 0 CONCEPT: Sven Vath's trancey label gathers together all those ultra-rare mid-Nineties Eye Q imports to mark history saying that they was actually incredibly influential after all.
KEY PLAYERS: Arguing that Goa didn't

originate on an Indian beach but in a Frankfurt studio are Earth Nation's "Alienated", Zyon's "No Fate" and, of course, Vernon's "Wonderland", all of which helped write the original trance manifesto.

USEFUL SUBS: Just about everything else. Catch up on lost classics from Brainchild, Mirage, Java and Virtual

Symmetry. Have they dated? Absolutely nein!
VIEW FROM THE TOUCHLINE: The Frankfurt-Anjuna-Nirvana Express is now leaving from Platform Eye Q. Better be on it if you're heading for trance heaven. (CB)



boast-tastic "Renegade Master" and DOP's delectably trip hoppy torch song, "Manifest Your Love".

USEFUL SUBS: Some predictable reissues (including DOP's "Groovy Beat" and BBG's "Snappiness"), plus high octane cheeseramas from Angel Heart, Up Yer Ronson and Nootropic.

VIEW FROM THE TOUCHLINE: Must we really throw this stuff at our pop kids? (CB) 00000

ESPRESSO! ESPRESSO!

CONCEPT: Another love-boat cruise into the schmaltziest easy-listening from The Karminsky Experience. The focus this time on is Latino rhumbas and salsa jams. KEY PLAYERS: Corisco E Os Sambaloucos

- "Balancafro", Xavier Cugat - "Cugi's Cocktail", Wilson Simonal - "Nem Vem Que Nao Tem". We're not making it up! USEFUL SUBS: Mr Burt Bacharach, James Last, The Roberto Delgado Orchestra in full effect and loads of unpronounceable South American versions of The Mike

Flowers Pops.
VIEW FROM THE TOUCHLINE: Aye carumbal! (CB)

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ESSENTIAL MIX 3

CONCEPT: "Something for the weekend as we prepare to blast off to a whole new level of largin' it on the dancefloor." (Pete Tong, 1996, part 3).

LINE-UP: Pete Tong (well, of course), Dave

Seaman, Judge Jules, Derrick Carter. KEY PLAYERS: The Fuzz Featuring Nesreen

- "To Be Real" (the "Show Me Love" for 1996), Underworld - "Born Slippy", Jedi Knights - "One For MAW", Last Rhythm - "Last Rhythm".

USEFUL SUBS: Todd Terry's "Jumpin", SIL's "Windows" and the first Boris Dlugosch single, "Ready".

VIEW FROM THE TOUCHLINE: Precisely what you would expect. A right old malarky mix mayhem, with plenty fromage and a little deepness too. But how come Seaman only manages to cram a measly five cuts into his set? (CB)

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MIXMAG LIVE VOLUMES 1–21

Mixmag

CONCEPT: Our Mixmag cousins reissue all their mix tapes on CD for the first time. KEY PLAYERS: Where to start? Probably with the ones with just one DJ, like Richie Hawtin, Laurent Garnier, LTJ Bukem. Of the double-set mixes, rave classics with Stu Allan & Slipmatt and Detroit tech with Darren Emerson & Dave Angel USEFUL SUBS: Roger Sanchez & DJ Pierre,

Jumping Jack Frost & Randall. VIEW FROM THE TOUCHLINE: There's a groove here for all of the family, from teen-rave nippers to old-hat cheesers and beardfondling spotters. You pays your dosh and takes your pick. (CB)

•••• (except the one with Jeremy Healy on it)

ALT FREQUENCIES

Worm Interface

CONCEPT: Ambient Soho's own label gets loads of electronic head-merchants to contribute to a tasty collection of way-out chilltastica, jungle and weird shit. KEY PLAYERS: Lots of exclusives, including fresh tracks from Tom "Squarepusher" Jenkinson, proto Goa-jungle from Coma, and an Autechre track (as "Gescom"). USEFUL SUBS: Dunderhead's lambent trip hop on "Diditso", plus Further's "Alisters Requiem" and Freeform's "Dice" VIEW FROM THE TOUCHUNE: Tune in, turn on and freq out. (CB)

GOA TRANCE 4

Rumour

CONCEPT: Possible subtitles for this include "A Global Soundtrack For The Third

Millennium" and "You Can Never Have Enough Trance, You Know".

KEY PLAYERS: The drumming feast which is "Mandala Moon" by Mantra and "Alien Disco" by trancemasters Cosmosis. USEFUL SUBS: "Fractal Splash" from the wonderfully-named Shamanic Tribes On Acid and Universal States Of Mind's mesmerising Euro-trance builder, "All Because Of You".

VIEW FROM THE TOUCHLINE: A few indicators of the deeper sound emerging from the Goa circuit, but this one doesn't actually tell us nothing new. (KW)

REBIRTH OF COOL 6 - ON HIGHER SOUND

Island

CONCEPT: The former nu-jazz series gets progressively more eclectic with every volume, this time going from jungle to trip hop to salsa and back again.

KEY PLAYERS: Most of these artists appear (entirely coincidentally?) to come from the Island stables. The highlights include Alex Reece's "Feel The Sunshine", Nitin Sawney's Asian cool on "Migration" and Lewis Taylor's "Bittersweet"

USEFUL SUBS: A Viennese trip hop swirl on Chocolate Elvis' "Tosca", IO's "Claire", DJ Pulse's "Street Player" and a little bit of obscure salsa and jazz-dub.

VIEW FROM THE TOUCHLINE: Some cool cuts for every post-house groover's silver box, but isn't the concept starting to wear just a tad thin? Simply another (albeit tasty) compilation. Time for a rethink. (CB)

DREAMHOUSE

MCA

CONCEPT: We'll give you

three guesses.

LINE-UP: Mixed by Mr Gigi D'Agostino, who's rumoured to be Italy's

answer to Sasha. KEY PLAYERS: No less than seven tracks

from D'Agostino himself, including "Fly", "Happily", "Noise Maker Theme" and "Melody Voyager".

USEFUL SUBS: Per-lenty of easy listening-

style dreamy trance and spacey house from Italian producers such as RAF, By Picotto, Groove Park and, of course, that

VIEW FROM THE TOUCHPOINT: A fairly useful snapshot of the new Italian sound, even if much of it does sound like old Yazoo crossed with 1993 Eye Q. Chances of success in Britain? 8-1 against. (CB)

man Robert Miles.

MISSED BEATS

Black On Black

CONCEPT: A collection of lost jazz souls and trip hop fusion fellows from around the world given a kind home by that good doctor of soulful grooves, Muzik's very own Bob Jones.
KEY PUNELS: Free Range's slow-

burning, discofied "Shine On" Don Carlos' "Aqua (Part 2)", LTJ Experience's "Free Tune" and King Britt's smokin' treatment of Peace Bureau's "The Boom". ISSFIL SUBS: Loads more sharp, jazzed-up and dubbed-out cuts from the likes of Def Tex, Flow, The Interns and Aquatrec.

the perfect prescription for those tired of trip hop-by-numbers and slick soul. Doctor Bob, he very wise man. (CB) 00000







St Germain

more exploration of jazz, house, blues, dub and hip-hop on the st germain "boulevard" album.









Todd Edwards, The Black Science Orchestra Wax Doctor, Grand Central & Shazz





Distributed by Charged/Vital

cd/2 x 12" out 19/08/96. http://www.france-techno.fr

"Riviera" is the official hi-life story, packed full of hi-life anthems.

Includes the hit singles: Wildchild-"Renegade Master", Up Yer Ronson, "Are You Gonna Be There", Kim English "Nite Life" & the reworked club classic: "Groovy Beat" D.O.P. Featuring two exclusive tracks: Nipper - "Dope On Wax" & Boston Bees - "Raise",

End of August Release. 22 tracks on 2 x CD & 2 x MC.

Mixed by Graeme Park





Hi-life has tied up with The Twist Clothing Co. to bring you the chance to win some tasty, exclusive snowboarding items. We have ten pairs of top quality sun glasses up for grabs for the first ten entries pulled out of our prize draw and ten T-shirts for the runner-ups. All you have to do is answer this simple question :





NA.
 -

n which continent did Snowboarding originate	
--	--

Male 🗌 Female 🗌 (Please tick)

...... Address

Please detach this slip with your answer and put it in a stamped envelope and address it to: Hi-life competition, PO BOX 88, Welwyn Garden City, Herts AL7 1TX Every entrant will automatically go onto the Hi-life mailing list. Tick here if you don't want to join the Hi-life mailing list

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PAGES OF UNDERGROUND RECORD REVIEWS

.... 00000 00000 CLASSIC CRACKING COMPETENT 00000 CACK

TRAINSPOTTING

House

Reviews by TERENCE FARLEY

DISCO FUHRER Si Si Ban

single Strictly Rhythm Here we find DJ Pierre in a mellow mood, cutting up the crackers on Dr Buzzard's "Chez Chez Le Femme" classic from the Seventies. To the plastic sandal, pink peg-wearing old school, this will lift you up and take you back. To anybody under 30, or those without a disco obsession, it will be just another cut-up. How about getting the original DJs such as Colin Curtis or Russ Winstanley to spice up the increasingly dull "Essential Mix" with a Northern soul special?



SINGLES

DONALD O I'm Ready

8 West

Flip over the cool Tommy Musto garage mix to find the storming funky groove of Peter & Tyrone's "Afro Dub". Building in a Jolyn Murray kinda way, the cool pads and strings make double sure this is one the shiny shirt crowd will be hollering along to.

WAMDUE PROJECT

The Deep EP Strictly Rhythm

A cool early (or late) evening groove which shines brightest on the Heard/Jefferson references of "Remember The Memories" or the Tribal-ish funk of "Nebruru Electric Storm". If British deep house was anywhere near as good as this, we really would have something to shout about.

00000

TWO LONE SWORDSMEN Rico's Helly

Emissions Audio Output

Weatherall gets deep and groovy on this wonderfully melancholy instrumental, proving that he can make house music as well as he plays it... Respect.

SHUFFLE INC **I Remember**

Strictly Rhythm

A deep-voiced tribute to "The first time you heard house music, real

house music". There's a great sax sample and a wonderfully simple groove which is drop-dead cool. Could have been as corny as fuck, but it ain't.

MITAIL

DIANA ROSS Take Me Higher

Felix Da Housecat's greatest moment from last year reappears on this double-pack. Joined by Nush, who go deep and dark in fine style and whose efforts will go a long way to proving they have more to offer house than the rest of the Brit corporate remixers. 00000

RED NAIL KIDZ Life Is Like A Circle Nuphonic

The irrepressible Mr Carter and Chris Nazuka come up with the chunkiest shit yet to appear on Nuphonic. A journey of hard and soft, of sweet and sour, which will delight anyone with a soul.

RISING SUNZ

Lessons EP Henry Street, USA

West London rude bwoys Ashley Beedle and Phil Ash cook up a downbeat retro house homage to all things cool. It'll peak for most with the Seventies British funk sample of "Sunrise", while the more blunted will squeeze the hip hop flava of "Hot Chocolate Fudge Sunday".

00000

OLIVE You're Not Alone

Xpress 2 (that geezer Ashley Beedle again!) pull out their best mix of late. The sombre indie vocal is beautifully underpinned by a big, bad hypnotic groove. I wouldn't say it's another De'Lacy, but shit happens.

SESSOMATO I'm Back

Dave Lee (also known as Joey Negro) turns out his best work in ages. Currently being hammered by Paul "Trouble" Anderson, it has a sound which seems to be in vogue, with its live bass, retro beats, phunky keys and Jamie Principle-style vocal. Don't miss.

ALBUMS

VARIOUS ARTISTS High In The Basement

Heavenly

Come in Masters At Work and Mood Il Swing. Your time is up!" Well, maybe not quite yet, but this auspicious compilation proves that Brit house is once again a

real force to be reckoned with. Reinventing the original Fingers/ Knuckles/Farley vision with psychedelic boogie, tripped-out basslines, sci-fi disco fusion and dreamy melodies, producers such as the Idjut Boys ("Jazz Fuck", "A Full Length"), Crispin Glover (Century Falls' "Chrystal Wave"), Sensory Productions ("My Sister's Daughter" and "Jihad" along with the pivotal A Man Called Adam) are surfing a fascinating wave crested with innovation and invigoration. Whatever this whole nu house scene ends up being called, "High In The Basement" could well be its manifesto. Time to see what all the fuss is about. (CB)

DIMITRI

This Is Hi-Tech Soul Movement Kubin, Holland

This album by the Dutch Dimitri was recorded live at his very own Paradise Garage/Sound Factory, Amsterdam's infamous Roxy club. The guy may be prone to erratic cheese/underground swings, but on this occasion the selection is virtually flawless, with the mixing maintaining the rhythmic euphoria his Thursday night Roxy sets are famous for. There are very few obvious slammers here, just a cool underground selection of deep, deep house from the likes of Tim Harper, Moody Man, Men

Fired Up Twisted, USA

FUNKY GREEN DOGS

Produced by Murk, sung by Pamela Williams and re-edited by Danny Tenaglia for a slate special at his Twilo night in NYC, the buzz created around this total stormer has forced Rob DI Stefano and Bill Brewster to rush-release "Fired Up" as Twisted's debut offering. A return to classic Murk. Deep, dirty, sleazy South Beach house music. And if you think this is good, just wait until you hear their next single.

....

In Black, 16B and Dannell Dixon. And "Hi-Tech Soul" describes the sound perfectly. (CB)

WAMDUE PROJECT The Wamdue Project Album Strictly Rhythm

You want it real deep? Well, the Atalanta-based Wamdue Project have got it. Scultping a flawless soundscape from the meandering electronics of ambient techno and the black soul of house music, while treading on the very subtlest of breakbeats, they don't come much deeper than this. Like the funky techno of Carl Craig and the hybrid projects of Juan Atkins and 4 Hero, founding Wamdue

member Chris Brann explores the shifting flux between generic styles to unique effect. From the full-fathomed dub-house of "In The Back Of Your Mind" to "Breakdown" s variation on the 4/4 beat, the Wamdues prove there is life after formulaic pop. Listen and weep. (RN)



*LABEL STABLE

Ivan Pavlovich talks about GUIDANCE, the post-Cajual label he set up with Spencer 'Gemini' Kinsey and Rob Kouchoukos

for the uninitiated, can you define Guidance in live words?
Dope, doper and dopest.

That's only three words!
Hey man, I don't know five words... (Pauses to think)... Anyway, Guidance can't be described

Okay, so tell us why the world needs Guidance? Maybe because we're all a bunch of weak, sorry motherfuckers... Hang on, that ain't right. It's because, to quote one of our songs, "Everybody needs a little happiness

How did the label get started?

We were hanging out at a friend's apartment, getting fucked up and talking about what we could do in the future. We came up with a label which would put out good house music and expose new talent from Chicago and beyond.
You recently came over to the UK. What was that all about?

We went to the UK because there's so much talent there. People are always looking towards Chicago for inspiration but, at the moment, a lot of the really original stuff is coming out of the UK. Nobody in the States is really giving it any credit, but if you look through the crates of the Chicago DJs, they're full of British records.

Somtimes it teets like every v, sek brings a new Chicago label. How are you going to stand out from the crowd?

Even though we're based in Chicago, we'll be releasing tracks by producers from Philadelphia to Germany to Scotland. We're not a strictly Chicago-talent-only label. Our horizons are far wider than that. But the music we put out is true to Chicago in the sense that, even though it might not be made here, people here will play it. Finally, what can we expect from Guidance over the next few months?

We've got a project from Philly's Kevin Yost, most of which is very jazzy. One track is almost elevator music! It's not really something you could play out. What we're trying to do is give artists a forum to investigate themselves and to expose the different sides of their musical personalities. For example, Blueboy was able to put out a downtempo cut and the next Project PM release is going to have an acid jazz meets jungle track on it.

 The next Guidance release is 'Global Guidance', a fourtrack sampler with contributions from Scotland's Yogi Haughton, Canada's Crash Team, Austria's Grow! Records and Germany's Mousse T

ungle

Reviews by VEENA VIRDI

CHRIS ENERGY PRESENTS SOUND ARCHITECTS

the percussive aga of "Drum Perspectives", as maraca-shaking snares and seething sweeps are mutilated by a boombastic b-line. Here's to futuristic rave music. Chris Energy's sublime rhythmic workouts, rather like Doc Scott's, always have an indefinable hook which sounds electrifying on the dancefloor. This cut continues

Entelechy EP

wires Thomas Dolby into Africa Bambaataa's beatbox. Weirdo musical mongrelisation. happened. Oozing individuality, this cut from an ex-GPR artist Breakbeat coming straight outta York may seem a preposterous idea, but the inconceivable has

HEADLESS HORSEMEN Headless Horsemen

Drum 'n' bass tracks might have a tendemcy to sound somewhat indistinguishable, but this wax puts the ruts inscribed on its accetate right on the line. What is presented here are snippets of Sun Ra's Arkestra intercepted by werid jellyfish bass splutters and shambolic symphonics. Way out. **Botchit And Scarper**

NASTY JUNGLE REMIXES

Jungle definitely has its regional differences. Huddersfield imprint,



YARIOUS ARTISTS
Splintered Rooms EP
Fragments
Drum 'n' bass labels
may well have
germinated all
across London, but
one of the consequences
of this is a glut of insipld music.
Such an accusation cannot be
tagged onto this fledgling label,
though, The main track, "Reptar
1" by Reptar, employs surefire
scare tactics, as brooting 4/4
overdones harass a gnarbed,
Lynch-esque voiceover to build
terrifyingly thrilling experience.

Hex, have been instrumental in sculpting the Northern sound by highlighting the music's hardcore breakbeat elements. I. Double and Deadly D bolster the title track with white-hot iron furnace effects which are serrated by mad, time-stretched velocities.

4 STAR GENERAL

Songs can reside happily within a drum 'n' bass format. This platter proves that point. Proffering two mixes, the "Jazzy" cut galvanises Tefton gloss vocals from Bonny Holansa with muted rhythms. The "Ruff Mix", however, hacks down lyrics to raggarish soundbites.

NATURAL MYSTIC Deep Space Jams EP

After a tream of vinyl outings for labels such as Metalheadz and Timeless, this three-tracker sees Digital heading towards entirely new sonic galleries. Aboard his starship, the title track, "Space", entwines sibilant hisses with astral mellotone synth lines. An aural space trilogy for 2000 AD.

ED RUSH

most experimental labels around.
On this cut, he strips darkcore
to its bare essentials through his
own MIDI nuclear reactor. This is
pure bass and beats. It was only a matter of time before the No U-Turn imagineer offered his hoover basslines to one of the

PRIMARY MOTIVE

Electric Blue

There seems to be such a lot of comatoses jazzoore spewed out by copycats. Fabio is one person who, fortunately, has the nous to suss out the fakers. Selecting another prime cut, this waxing recruits Latin-style backbeats and undulating keyboard trickery. A sheer musical delight.

DECODER/SUBSTANCE Deep Down/Home Boyz

Decoder, alias Technical lich from Moving Shadow, churns out the sare-fire pyrotechnics and obese b-lines. Meanwhile, those ruffneck residents, Substance, pare things which should definitely do the business on the dancefloor. Bristol's jungle squadron present a double-bill for their third release neck Ting

TECHNICAL ITCH Contents Of Thoughts Moving Shadow

Nu wave rave. There are no other words to describe the pin-prick beats, the incessant trigger-shots and the sultry whine of the bugle. What takes this beyond being just another cheesy rave record is the

VARIOUS ARTISTS profound sample deployed. Made for deep and groovy musing.

Urban Essence

De Underground
This summer is veering dangerously close to becoming the summer is veering dangerously close to becoming the summer of boredom, as so much music seems to be growing worm out. Yet there is a contingent who are managing to keep the street spirit alive. De Underground, the cool east London breakbeat cavalry which includes the likes of Randall, Cool Hand Flex, Mikee-D and Jon-E-2-Bad, have never forsaken those of us who are intent on dancing eau weekends away. This compilation is geared towards keeping at danceflors quaking, as anthems like "Step To It". "Cool Run" and "Survival" pack in turbo bass-blasts and supersonic percussives. Pushing a progressive edge, the tracks still retain street credibility. FLYNN & FLORA
Bass Speaker [DJ Krust Remix]
Independent Daders
Affirst sight if would appear that
the original couldn't be improved
upon. However, Krust's remix
demolition work smashes through
the proceedings with a high dose
of street sass. The weird breakbeat
consciousness of "Revolution"
makes a showing on the flip.

Suspensions EP IACK Suspensions EP

Going back to their roots in a musical sense, here Ashley and John acknowledge drum 'n' bass' reggae heritage and fertilize dub steppa modes with cool scat beats "Wide As The Moon" takes us on a more hypnotic, ambient route. Also included are two sterling mixes from Omni Trio and Hyper-On Excellent.

Two rinse-out anthems from Brian Gee's label. Pogoers are set to be doubly satisfied with Glamour Gold's beat ammunition, as well as Firefox's pounding hardstep rhythmetrics. Explosive stuff. GLAMOUR GOLD/FIREFOX Gangsta/Muthaf*cka Philly Blunt

sweat sessions at many a megarave. Releasing her debut single, "Snow," for a Guy Called Gerald's imprint, she showcases three tracks which filt from the faintest of annotations to dysfunctional metodics. These diverse ideas, however, need to be harnessed.

MAXIMUM STYLE FEATURING JB ROSE

VARIOUS ARTISTS

ALBUMS

This may be a mainstream jungle track, but nobody can refute that it is quality stuff. Mark. Dego and lan from Reinforced honed into their tear-out side as Tom & Jerry, and this attitude still pervades. Roping in the tonsi I talents of JB, they have produced a sweltering summer soul ballad.

TAMSIN

Tasmin can definitely be called one of jungle's main instigators, as she was responsible for mass Juicebox

mixed to produce low bass frequencies. It's an attractive gimmick which should lead to a few freak earth shudders.

unglized
Selector
Yawn, Yup, this is yet another
funky jungle collection for the
"discerning listener". The
downside of this marketing is
these compilations can fracture
an already small scene into germsized genes. What they highlight,
however, is the level of creativity
within all of these sub-genres.
Focussing on the funky, groovy
side of things are the likes of
Subject 13, Adam F, Black Steel
and State Logik. And a special
mention goes to Chris Energy is
"Astra Funk", a track with the
power to illuminate dancelloors.

An abungeared especially for the car steroo market. It's surprising mobody had thought of the fore. Suburban Base have seized the opportunity and hooked up with the car publication, "Max Power, to collate a selection of freewheeling drum h' bass tracks designed for cars with hi-tech audio systems, Ignition chargers featured here include Ed Rush's "Check Me Out", Sty FX's "Funkindemup [Krust Remix]", and Dream Team S' Afollin Number". What should satisty the sub woofer addicts are four specially-designed bass samplee,

VARIOUS ARTISTS Lost in Space Drum 'N' Bass Lacerba

Earling and the door to drum in bass closed, this compilation could be an "Open seasme" Il fyou're partial to hybrids, included in the line-up here are the technoid rumblings of Tessera's "Freefall" and the catchy, laidback clitty of Hunch's "Template". Although the likes of the Ballistic Brothers, Lames Hardway and Cool Breeze are new converts with musical foundations in other styles, their contributions are still valid. Pursts, however, should avoid this like the plague.

* BOX OF DELICHTS

Manchester's **DJ MARCUS** chooses his five favourite choons

Leman D - "The foling fiets Taugh" (Prototype)
For me, Lemon D is one of the major players. He
crosses hard and light styles excellently. What I
really like about his tracks are the production
qualities, ideas and inventiveness. He combines
the dancelloor feel and the experimental side
really well. He puts it all across just perfectly.

DJ Die = "Reincarrations" (final Evele)
DJ Die is a name to watch out for from Bristol.
This is a two-track 12-inch. The title track works
well on the dancefloor because it's dark and
steppy. The other track, "Stoned Love", has a
wicked bluesy guiter in the intro. I think the
Bristol sound in general is superb. All their
producers seem to chum out more tracks than
everyone else.

Ed Rush - "Mothership" (No U-turn)
This is dark, techno-inspired drum in bass with
an infectious bassline. The first bassline which

into the traditional Ed Rush sound. This is an excellent hard track.

Adam F - "Metropolis" [Metalheatz]
"Circles", the last Adam F track, was big. The main feature of it was the mellow vibe. This time, he's created a deep, dark mysterious feel. It's a retaliation against those who think he only puts out mellow cuts. It's going to be massive.

Justice - "Aquisse" [Basement]
Justice hasn't put any breaks in here whatsoever. Instead he's created an 808 electro feel. It's probably not the best dancefloor record, but the actual production makes it a very good listening track. It's deep, soulful and moody, but melodic at the same time. Hats off to him for providing a unique insight into the future.

D.I. Marcus' main D.I spals in Manchester are at Guidance and Planet Drum. He can also be found behind the counter at Eastern Bloc Records

TWO LONE SWORDSMEN

THE FIFTH MISSIO

(Return To The Flightpath Estate)



"Sitting with his back to The Swordsmen Rico spoke. 'Ah Mr Weatherail. Mr Tenniswood, it would appear you've had your noses to the grindstone rather than the rolled up bank note..."

Released August 12 3xLP also 2xCD (including 2 extra tracks)





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Techno

Reviews by DAVE MOTHERSOLE

THE DETROIT ESCALATOR

Shifting Gears Detroit Escalator Co, USA A taste of the forthcoming "Soundtrack 313" album, the three tracks here are the work of sometime Derrick May collaborator, Neil Olivierra. Gently folding the captured sounds of late night Detroit into his blissed-out beats and melodies, Olivierra beautifully projects the spirit of his troubled city onto vinyl. Muffled jeep beats, the angry hiss of warm steam belching from manholes and the sound of the concrete merge with Olivierra's wonderfully atmospheric compositions to create a soothing soundtrack. river crashing over shores of broken



SINGLES

REVERBERATIONS Trapdoor

Reverberations

New kid on the block, Asad Rizvi, with the very first release on his Reverberations imprint. The lush keyboards and the deep, warm bassline of the title track are all underpinned with the sort of purist sensibility which will please the spotters without putting off more dancefloor-oriented listeners. On the flip, there's "Good Enough To Eat", a spacey, four-in-themorning deep house groover with warped backwards synth stabs and a speaker-scarring b-line. An artist and a label to watch out for.

JOCHEN REITER VERSUS JURGEN DRIMAL

Powerglide Holis House, Austria

Reiter and Drimal, from Vienna's Cool Vibes record shop, get on a minimal tip for this, the first release on the newly-revamped and relocated Holis House label. Eminently mixable, the two laid back but nevertheless driving cuts are sure to please fans of Austria's leading tech-house label, Grow!. Skanked-up house for skunked-out head-nodders.

BSA The Future Oracle

Following their mighty "Naked Ape" release on Wax Trax, Surrey's Scoff boys are back with another DJ-friendly floor filler. Once again, the layout is designed for maximum dancefloor impact, with a different hook coming in every eight bars over a rollin' b-line and an old school, Kevin Saunderson-style keyboard lick. The cheeky use of the ancient ABC sample, recently popularised by Armando, adds to the record's anthemic quality.

AXIS 15

More pioneering, sub-aquatic circular motions from the Jimi Hendrix of electronic music, Mr Jeff Mills. The lead is firmed up by a funky percussive shuffle and builds steadily with groove-locked intensity around a dark, repetitive keyboard refrain. On the flip,

there's a minimal workout which centres on some freestyle synth hooks, a beatless interlude and a pounding machine-like headbanger. Raw as you like.

THE DETROIT ESCALATOR CA

FUTURE MONUMENT Light Years

Future Monument

The third release on an imprint dedicated to the advancement of Detroit-inspired electronica. And the order of the day here is soaring keyboard swoops, wobbly basslines and flickering, syncopated drum programmes. However, there's a certain spirit enthused within these grooves which sets this release apart from the pack. Check or regret.

RANDOM NOISE GENERATION Generations Of Soul 430 West, USA

The Burden brothers return to their old Random Noise moniker for their latest offering of ultrafunky, rough 'n' ready clubbing grooves. As usual, the beats are raw, sparse and full of emotion.

DER DRITTE RAUM

The Third Room Remixes Eve-Q. Germany

Andreas Kruger ropes in some hired help to overhaul four tracks from his "Wellenbad" LP. Pick of the bunch is "Villabos", with its pots and pans percussion, deep housey b-line, jazzy flute and old-style piano. "The Sequencer" also fares well, coming across a bit like Hardfloor's "Mahogany Roots" minus the 303s.

PLANTASTIK Purple Shaker

One of this country's most prolific new producers, Matthew B presents his Kickin' follow-up to the Colin Dale fave, "Land Of Zod". "Purple Shaker" is a DJfriendly, house-influenced groover, with a boombastically low-slung b-line which lifts the track no end when it's dropped into the proceedings. On the flip, Mr B gets rough 'n' ready with some wonky 909s and a thoroughly fucked-up breakbeat.

THE 4TH WAVE **Attention Please**

UK maestro Steve Paton proves once more that when it comes to making quality esoteric techno, he's up there with the best of 'em. The breakbeat-fuelled lead brings to mind early Carl Craig material, with its haunting strings and melancholy tones, while the B-side, "Cosmic Dance" treads a more abstract path. Best of all is the eerie, 21st Century sonic glide of "Mean Streets".

DELTA

Sex Implosion Electron Industries

After recording for imprints such as Wally Worl, Plink Plonk and USOA, Holland's Nathanael Heres already has an impressive back catalogue. However, this must rate as his best work to date. The title track is a nuelectro wobbler, but it's the flip, "De-Escalation Of Time", which really does the damage with its spooky melody and monstrous 808 kicks. A step in the right direction for a label which has, until now, been somewhat directionless.

00000

FLUX Morphing Of Man

Signum, Holland Although there are four excellent tracks here, it's the bizarrely-titled "Quarterdrawing Of The Ego" which is most worthy of attention. It's an insane mesh of wildly-syncopated beats, reverbed percussion, loopy sounds and flanged drum edits, which constantly flies off in different directions without ever loosing the groove. A hi-octane tune which is as exciting as it is refreshing.

ALBUNIS

00000

VARIOUS ARTISTS

Smelly

Smelly, Australia

Concentrating on the darker side of techno, the 12 solid grooves showcased on this LP prove the Australian underground is getting stronger all the time. Kicking off with two minimal phuture phunkers (from Pura and Honeysmack), the album takes in the acid-tinged experimentation of Pin's "Blue", the high-frequency distortion of Pura's "Big Gold" and the heavily reverbed cowbells and sharply rising strings of Graham Mono's 303 bumparama, "Miami Vacid". Pungent beats from the Melbourne underground.

VARIOUS ARTISTS Nederlandsche Underground '96 Prime, Holland

If you're a fan of Dutch house and techno, then you won't go far wrong with this. Compiled and mixed by Quazar's Gert Van Veen, the album spans the full spectrum of Dutch spans the full spectrum of Dutch electronica, from housey excursions such as Parallel 9's "Quantico" and Dope Dog's "Keep House Underground", right through to the strange, other-worldly resonance of Realtime & Goud's "Strobe Fountain" and the 303 minimalism of Acid Junkies' "Stop And Go". Van Veen's precise mixing works very well and the sequence and choice of all 17 tracks is spot-on.

JOHN BELTRAN Ten Days Of Blue

Peacefrog

After his exemplary album for R&S last year, "Ten Days…" adds even greater acclaim to one of today's finest techno composers. Using words such as "sublime" and "beautiful" to describe his music just doesn't seem to do it nis music just doesn't seem to do it justice. From the deeply melancholic introspection of "Collage Of Dreams" through to the uplifting Mayday-style synths and finely-plucked strings of "Gutaris Breeze", and at every point in between, this is a landmark album. Music of such tremendous depth and

quality has always been a rare object and, as such, should be loved and cherished for what it is. . . The sound of life itself.

ROBERT GORL Watch The Copycat Disko B, Germany

Görl was one half of the seminal electronic stormtroopers DAF and, as such, will always remain an important figure in techno's history. Despite this, there's no getting away from the fact that "Watch...' is a hopelessly out-of-touch affair. With most of the tracks clocking in at around 165 bpm, but being far too weedy for the gabba heads, just who is this album is aimed at? Even when the tempos ease a bit, the hackneyed drum sounds and acid riffs make this as dull as it is nonsensical. In fact, its only saving grace is the handsome packaging, which is fine if you want to look at the pictures. Just don't listen to it.

VARIOUS ARTISTS Nightvision

WINEAU

album

Carlotte Commence of the last

Nightvision, Holland

Having put out some 50 records over the last eight years, Orlando Voorn is something of an elder statesman of European techno. This double-pack brings together some of Voorn's finest moments and serves as a nifty overview of his unique take on techno. The first CD reflects his dancefloor sound and includes classics like Infinity's "Game One", Baruka's "Play It Loud" and Fix's "Flash". The second CD is a more laidback affair, in which Voorn shows us his calmer musical sensibilities. A fine package which once again proves this flying Dutchman is one of techno's brightest talents.

* PRODUCTION VALUES

Techno's prolific button-pusher, ORLANDO VOORN

How would you describe your sound? I guess I'm best known for the club records I've made, but I'm trying to get away from that. I listen to so many different styles, hip hop, jungle, lots of downtempo stuff, and I'm trying to mix all those influences together.

What were your first and last productions? My first production was a hip hop record back in 1988.

It was called "Systematic" by Frequency on Lower East Side
Records. I used to play a lot of hip hop, in fact I came third in the
DMC Championships in 1983, I was really into DJing then. My
last record was the "Nightripper" compilation on Gol Bang. It's mainly old material, but there are two new tracks on it as well. Which record have you had the most influence and input on? I've made about 50 records, so that's a hard question. But it would probably be the remix of "30 Seconds" by Frequency, which I did with Juan Atkins. It's one of my favourites, anyway.

What's influencing you now and how is it affecting your sound? Many things. Techno is still an influence. At the start, Derrick May really inspired me, and Juan, who I already knew about through his electro stuff. I've also been listening to a whole lot of hip hop recently. There's going to be a couple of hip hop tracks with a rapper on my new album. I'm going to use someone I've always respected because I want to do it properly. I'l be working with live musicians, too. I really want to capture that live sound.

Who have you most enjoyed working with and who would you

like to work with in the future?

Blake Baxter was cool. And Juan Atkins, Hearnt so much from him. The way he treats his sounds is amazing, he's a true artist. I'd like to work with Rakim or Ol' Dirty Bastard, that'd be great.

The 'Nightvision 1' compilation is out now on Nightvision. Albums for R&S and Novamute will follow later this year









THURSDAYS

Residents: Alpesh & Guests	'Freedom Sounds' In Association with Steps Ahead Records		For the Jazzed, the blunted and the eclected.		
FRIDAYS	30/08	06/09	13/09	20/09	27/09
Residents: Ampo & Javan	ZEN Presents	1	ZEN Presents	4	ZEN Presents
Upstairs	Justin Robertson	DIY Sound System	Andy Weatherall	Babble Sound System	Special Guest
In the bar	Steps Ahead	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Steps Ahead	The second secon	Steps Ahead
SATURDAYS	31/08	07/09	14/09	21/09	28/09
Resident: Jeff Allen	Solution Presents	Solution Presents	Solution Presents	Solution Presents	Solution Presents
Upstairs	KCC (Release the Pressure)	95 North (USA)	Lenny Fontana (USA)	Paul "Trouble" Anderson	Seamus (Satellite Club)
In the bar	Steps Ahead	Steps Ahead	Steps Ahead	Steps Ahead	Sudge

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Hip Hop

Reviews by WILL ASHON

NINE FEATURING SMOOTHE DA HUSTLER

Make Or Take

Profile

Featuring Smoothe on chorus duty, the Ninester runs away with this first single from his forthcoming album. Showing more urgency and momentum than he previously displayed, he manages to turn what could have been another

bravado-laden, nihilistic tale of hustling into something genuinely affecting. Nice sax snatches, too. Even more remarkably, "Industry Party" on the flip is a crackingly bitter cut which manages to turn the first side on its head.

SINGLES

FELONIE B4 I Let U Go

Parlophone

An r&b-meets-acid jazz chorus, combined with static raps in English and whispered French, does not a great record make. Especially when you add lines like, "Standing over there with those hoochie-coochie eyes! Tonight's your night I got a mad surprise". Not really suggestive enough to compete with the pop tarts mining this vein Stateside, is it? Felony? It's a fair cop, guv.

WHORIDAS **Town Shit**

South Paw, USA

The Bay Area's post-gangstas deliver another dose of grimy city-speak. Guest artist Jay-Z's backing track sounds like G-funk ripped to pieces, with all the same keyboard squeals and squawks but emptied of any sweetness. Meanwhile, the raps circle around on top, cutting the conversational styling into tiny slivers. Nasty.

FLAVORNAUGHTS Flavornaughts EP

Many have tried and failed to mix the beats of hip hop with jazz, however Lee Curtis and Dave Priseman come pretty close on this excellent EP. "Reds" sounds like the meeting of Miles, Scratch and Ali Shaheed Muhammad, and the best moments throughout involve swinging beats and huge, live horn chords. Supersonic.

HONKY What's Goin' Down

An Ian Dury riff is always a good idea, but rapping like House Of Pain without the attack has to be some sort of monumental error. As is the line, "All the ladies in the house say 'Ho!'/All the ho's in the house, don't go". Ho-ho. Funky but unconvincingly large. It has to be a strap-on...

CHARIZMA & PEANUT BUTTER WOLF My World Premiere

Stones Throw, USA
The first release on PB Wolf's new label shows what a loss it was to the hip hop world when rapper Charizma was gunned

down back in 1993. The Wolf lays down a scratched-up mellow backdrop, over which Charizma's words range in a voice which is both utterly charming and totally convincing. Spot on.

ABORIGINALS

The Joint Mecca Life, USA

More from a potential new NYC underground, the Aboriginals are soft-spoken but eclectic. "Keep It Hot" manages to sound a little like the vintage De La of "Stakes...", while "The Joint", anchored by a very spiky piece of bebop piano, allows the voices to dig into some fantastic dissing and bragging. Go walkabout.

00000

THE BROTHERHOOD **Punk Funk**

Just when you might be allowing the Bruddhas to drift from your dome, along comes a stunner of a mix of "Mad Headz" from Mr Dexter, which features "more'edz" including the mighty Taipanic from Blak Twang and Rush. It gives you a warm feeling when Britain can have all-star matchups, dunnit? And check Crystl's doomy flanged mix, too.

CRIME LORDS Tons Of Paper Mad Street, USA

VITTEAL

single

C-rhymin' by numbers from NYC. It's here that the full horror of Rza's decision to start using analogue keyboards becomes clear. He pulls it off, but other people (mentioning no names) just end up sounding like they've got a shit synth.

GODFATHER OF WIERD Theme From Wierd

Okay, so the Godfather can't spell weird. What he (or rather they) can do is put together a stomping mixture of upbeat breaks and a classic horn sample. There's also a scratch mix, featuring enough turntable to get you bouncing. 0000

BIG SHUG

Crush Payday, USA

What must it be like to wake up in the morning knowing you've got DJ Premier doing production for you? Peaceful, because he comes guaranteed to tear it up. The proof? "Crush", where Premier takes an upward spiral of strings and anchors it with a killer beat and an awesome bass. Shug does okay, but his producer is out of this world.

AWESOME 2

Ahooga Phat Wax, USA

Another slick and professional but slightly disappointing single from Phat Wax, which lacks the spark that could elevate it to the next level. What you do get is a few very nice, if unexceptional, hip hop instrumentals. Only the Latinate "Para Mi Hiente" shows a real attempt to do something new.

ALBUMS

VARIOUS ARTISTS Altered Beats

Axiom/Island, USA

With awesome liner notes from Bill Murphy and "ionic input" from the great god Rammellzee, you

FREESTYLE FELLOWSHIP To Whom It May Concern...

Sun, USA

Five years after its original release comes the rebirth of the Fellowship's seminal first album. If you don't know, learn. The Freestyle Fellowship were Los Angeles' uitimate hip hoppers. A crew totally committed to expanding what could be done with the music and culture. As a result, they specialised in insane, octave-flipping rhymes, delivered in new flows and styles over music which could fly off in any direction. "To Whom. . .", being an independent release, shows this even more clearly than their later (also excellent) Island record. As such, it's a vital disc for anyone genuinely interested in what can be done with hip hop. Buy.

would expect this album to be a priceless study of the art of the DJ, and it doesn't fall far short. The problems, however, are twofold. Firstly, compiler Bill Laswell gets far too involved in the production. He's been a stalwart supporter of hip hop, but his beat programming stinks. Secondly, all too often the DJs are asked to merely scratch over the top of a track, rather than ripping the thing to pieces. Nevertheless, it's worth checking the awesome Invisible Scratch Pickles in action, plus some of Rob Swift's styles, a dubbed-up stomper, from New Kingdom and DXT's extremely fine work, particularly on "Black Hole Universe". Good, but not as rad as it thinks it is.

MAD DOCTOR X

Mad Doctor X's Hip Hop Experiments Escape From The Lab And Go On The Rampage Blapps!

LONDON FUNK ALLSTARS Flesh Eating Disco Zombies Versus The Bionic Hookers From Mars Ninja Tune

Boasting the longest titles in the history of history, these new discs show Jason Carter is developing a frenetic, offbeat music to go with his humour. LFA has a loose, more live-sounding feel than Doctor X, but what both share is the laudable tendency to cram together a whole host of large beats and ridiculously deep basslines. Carter understands that instrumental music in the hip hop tradition needs funk and he delivers it in extra large doses. Check Doctor X's "Mean Machine", which syncopates its samples (ill your ass is ready to shake free of its frame, or "Way Out" (on "Flesh Eating...") for a bebop chopsticks assault on a tin can. As he'd put it, mad in London. and 0000

VITICAL

album

CRUCIAL CONFLICT

The Final Tic

Pallas/Universal, USA

The first release on Fab Five Freddy's new label features a foursome from Chicago who have (worryingly) embraced the notion that they re producing a hip hop/country fusion. Thankfully, this shows itself as an obsession with rode os and desperadoes rather than standing by your man and rhinestone. What grabs the and ministone. What grads the attention here is the rapping, taking the rhythms of Bone Thugs 'N' Harmony but giving them a harder, less harmonised edge. On a track like "Showdown", the effect is impressive, although the mishmash of squelchy keyboard sounds and computer-generated beats doesn't really offer the best support. Nor does the "gimmick". Freddy should steer them in another direction. Yee hah.

MINDBOMB

Trippin' Thru' The Minefield Volume 2

Altrincham's premier hip hop label releases another album from Altrincham's premierrap act. And, frankly, Mindbomb isn't the best of Ruf's projects. While the music is an inventive, often funny, collage of samples, a lot of people are going to struggle with the raps. Not because they're badly executed, but because the tone of voice and the subject matter don't really manage to grab you. Having said that, though, perhaps it's just a matter of adjustment, as the LP does seem to grow on you the more you listen.

Imports supplied by Mr Bongo's, 44 Poland St. London W1. Telephone: 0171-287-1887

* STATE OF THE ARTIST

Breathing new life into the New York hip hop merry-go-round are COMPANY FLOW

ust when hip hop in New York seemed in danger of disappearing up its own limited take on reality, along comes a new underground. Bands putting out independent records in hip hop's heartland and talking about the music and culture itself, about rhyming skills, about life. Of the "Rearriand and taking about the music and culture itself, about in fylling skins, about the records which have broken, none has been more important than Company Flow's "Functusher EP". "What you have is an intentional revolution," explains Co Flow main man, El-P, "Earlier this year, every hot record in New York was from an indie label, ours included. The consciousness of artists really is shifting, I've been amazed that it's happening. It's beautiful and I'm really proud to be a part of it."

What makes Company Flow so special is the way the three-man crew mix up samples and electronics. into a crunching beatfest, before laying down rhymes in voices which sound new and original.
"I don't feel we attempt to do anything incredibly different to anyone else. But maybe because of the people we are and the experiences we've had with hip hop, we've come across something we're

comfortable with as being our own, as being unique. A major theme in Co Flow's music is their love of hip hop and promotion of it as a skills-based culture rather than a shooting range. "What being an MC should be about is coming at shit from a different

direction, not simply falling into what people feel you should fall into. Being on top of your skills, being able to rip a mic no matter what's put in your face, being able to freestyle, to create your own music. An MC has to have a mastery of all the basic skills in order to create something new."

Company Flow do all that and more. Watch out.

'Eight Steps To Perfection', the new Company Flow single, is out now on Official Recordings, USA



VITTAL

Reviews by DAVE FOWLER

SYSTEM 7

Hangar 84 Single
Butterily
Hangar 84 is where the remains of the infamous UFO crash were secreted in New Mexico in 1947. It's also the new single taken from the highly-acclaimed "Power Of Seven" album and, as you'd imagine, it's really rather splendid. However, add a darkish Carl Cox mix imbued with all the techno carnival sensibilities of his killer DJ sets, plus the Detroit-tinged System 7 reworking of "The Gods Must Be

Crazy", and splendid becomes

truly magnificent. 00000



SPECTRAL **Celtic Alchemy** Blue Room

Spectral are Jean Loup Kehrig and Thierry Goti, names you might recognise from two of last year's biggest trance workouts, "Kundalini" and Moonstone". As usual, the duo have produced a sound which is totally free from cliche and abundant in melodic subtlety, as those who saw them perform at the recent Blue Room party will testify. The boys are presently in Paris working on a new album, so get ready for more of the same excellence.

00000

X-DREAM Panic In Paradise/Relax Vortex

A summer stonker from TIP, the crazy gang of upfront, in-yer-face psychedelia who also enjoy a fine line in subtle, graduated morning melodies. "Panic In Paradise" is actually a party track so utterly danceable that if you succeed in listening to it without moving, TIP will either call for an undertaker or give you your money back. This is one high-peaking, full-power snitzleblaster! Don't miss. 00000

ANESTHESIA Plastic Birth

Cosmic Communication

With much of the contemporary trance scene tending towards the creatively stagnant, Anesthesia's

trippy techno cuts provide an extremely welcome break from the stereotypical Goa sound. This highly energetic and very inventive EP is the debut release from two Italian exiles now living in Copenhagen, a city which is already home to Koxbox, Elysium and Oricalcum. Watch out for an album in September. If this single is anything to go by, it'll be well worth the wait.

00000

BALLISTIC

Ballistic Smitten

"Galloping insistently across the mindscape, a scythe smoothly slices through the realm of Smitten's fifth release. Wielding the blade is DDR, master of many incarnations, among which number Sinus Iridium, Overrider, Valhalla, Mars Black, Caligula and Cosmic Trigger." That's what the deeply pompous press release says, anyway. Which is a pity, because this record is actually quite a lot of fun. Fun? Anyone remember that?

THREE STATE LOGIC Violent Violet/A New Life

Krembo, Israel This, the third release on the fine Israeli Krembo imprint, is from top producer Jeroen van Garling, formerly of the Dutch label M-Track. "Violent Violet" was written during Jeroen's first visit to Israel, when he was "inspired by the energy of the people who came to see him play" at an outdoor desert party. Given the juxtaposition of pulsating punch and oozing spaceyness on the cut, it must have been quite an event. Top marks and shalom all round.

FLYING STICKER

Mr Neutron/Khomus POF, France

Flying Sticker (probably some kind of unintelligible French joke) is a joint project between veteran Gallic turntable talent, Heyoka, and Joking Sphinx, one of the most highly respected producers. in France. Check out the groovily sharp techno-trance sound which POF claim "opens up yet another perspective on contemporary musical fantasy". Hopefully you should enjoy finding out whether it does or not.

00000

SUPERFLY Hoorburner

Plastic City, UK

Not quite like the Curtis Mayfield film soundtrack of the same name, but just as enjoyable, Superfly is generating intense interest among trance fans on both sides of the Channel. And the main reason is "Floorburner", with its swirling melodic patterns which gradually decelerate into modern trance house beats. The flip, "I'm Losing Control", takes an even housier approach, while "It's Only Rock 'N' Roll" tips its hat to funky guitar.

VAPORUM Xtaz/Planets

Following their involvement in the French rock scene, Vaporum have rapidly developed into one of the Hexagon's premier live acts, as was confirmed by their PA at the recent Return To The Source event in Paris. Too much psychedelia kills psychedelic music and thankfully Vaporum bring a rejuvenated approach to the scene, with light, melodic productions featuring some fine high-powered bass.

COSMIC TRIGGER Fire Power/E-Spot

Stay Up Forever

"Fire Power" is a jumpin' 303 trancer which weaves its way upwards and outwards on a backbone of satisfyingly chunky rhythms and live geetar à la Jimi Hendrix. Stay Up Forever call it "Nirvana in Hackney". Flip-sider, "The E-Spot" (considerably easier to find than the G-spot), is a slinkier affair, which slowly reaches intensity as the music becomes steadily more viscous. Watch for stains on the sheets if you're a bedroom DJ. ●●●€○

Assassin/Burglars/Assassinated

Celestial Celestial new boy, "Toxic" Tony Thomas, goes on a one-man mission to blast the dancefloor through an errant wormhole and way off into a distant galaxy. "Burglars" will steal your mind,
"Assassin" will do just what you'd expect and "Assassinated" is what's left at the end of the night. A very messy party indeed. Nothing wrong with that, though...

VARIOUS ARTISTS

Earthtrance

Positiva "Earthtrance" is the fourth major record release for the charity Earth Love Fund, an organisation dedicated to generating funds for worldwide rainforest conservation projects. The album features tracks by Sven Vath (who wrote the haunting "The Rainforest Is Calling" especially for the project), Eat Static, Man With No Name, Banco De Gaia and Hallucinogen. Attention all cynics, each of the 10 artists featured on

princip wehard wachs & notes from the world's heading france of the

"Earthtrance" have given their exclusive tracks free of charge and all the profits from the album will go directly to charity. But then, regardless of your stance vis-à-vis trees, this is a long-player you'll definitely want in your collection. It's well worth checking out the website, too: http://www.demon.co.uk/Tangent/earthtrance/ 00000

VARIOUS ARTISTS Order Ordenata 3: The Technical Use Of Sound In Magick

Dragonfly

The trance magicians presented on "Order Ordenta 3..." (who include Nucleus, Zodiac Youth, Kaaya, Witchcraft, Phreaky and Tripsters) have managed to alchemise technology within sound and rhythm. And in doing so, they have revealed a universal means of communicating with immediate emotional impact, irrespective of your culture or conditioning. Listening to this magickal music initiates you into illumination, revealing the mighty power generated by the absolute universal goddess. It's a heady mix of exaltation and wonder.

VARIOUS ARTISTS Platform 1

M-Track, Holland

The highly regarded Amsterdam-based label has just enjoyed its first birthday, and what better way to celebrate than releasing a really classy compilation package. Included are some of the finest moments of the past 12 months, such as Glass Walker's "High Voltage", Seducer's "Subliminal Seduction", Synchro's "Jensonic" and Nocturne's "Big City". If the label is new to you, then this longplayer will be one very worthy purchase. If it's not, then buy the album anyway for its outstanding exclusive tracks.

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Records supplied by Choci's Chewns, London W1. Tel: 0171-434-3097

LABELSTABLE

Meet Chris Cowie, the man behind Aberdeen's

HOOK RECORDINGS

What are your aims?

To put Aberdeen on the map and to support local talent. A lot of labels have grand plans, but we simply put records out when we like them. We're not looking for world domination just yet. Which artists have you released?

X-Cabs, they're probably the biggest sellers on the label to date. They've just been signed to the Positiva offshoot, Additive. Our newest release, is by Dawn Treader. We're hoping for big things from it. Then there's Transa, a couple of guys from Aberdeen who used to work on an oil rig. We also released "Evolver/Revolver" by DJ De Niro, a local guy who's very big up here, and it went down pretty well. A lot of our stuff does okay in Europe. In fact, Hook Recordings is almost Europe-based at the moment!

What is your best-selling record?

X-Cabs' "Neuro". It was licensed to virtually every country in Europe and, in total, it's sold 35,000 copies so far.

What do you think of the scene?

There's far too much flower power psychedelic shit. These trancey people are a load of ponces. We're a trance label with attitude. Forget your

UFOs and that kind of shit. All those public

schoolboys who say, Can I have a dance

label, daddy?" and get a few grand from their parents, they're ponces, the lot of them. What a load of nonsense, going over to Thailand and Goa with your DAT machine. Trance is just great music, there's no hidden message. We produce tracks with a hard edge, with soul. Hard trance, that's what we're about. What are your plans for the rest of the year?

We're planning our first compilation CD Unmixed, of course. We've just changed distribution to Intergroove and they're terrific. We might even start another label.

What are your hopes for the future?

I want a bigger toilet because my arse is so big... No, I really want loads of cash to buy cars and women. Seriously, I'd like to see the music and talent up here reaching outside of Glasgow. We don't all run about playing bagpipes, you knowl

Contact Hook Recordings on: 01224-643-781

ROUSIM RECORDS



ABOTOMSOD



TRANSIENT 1



TRANSIENT 2



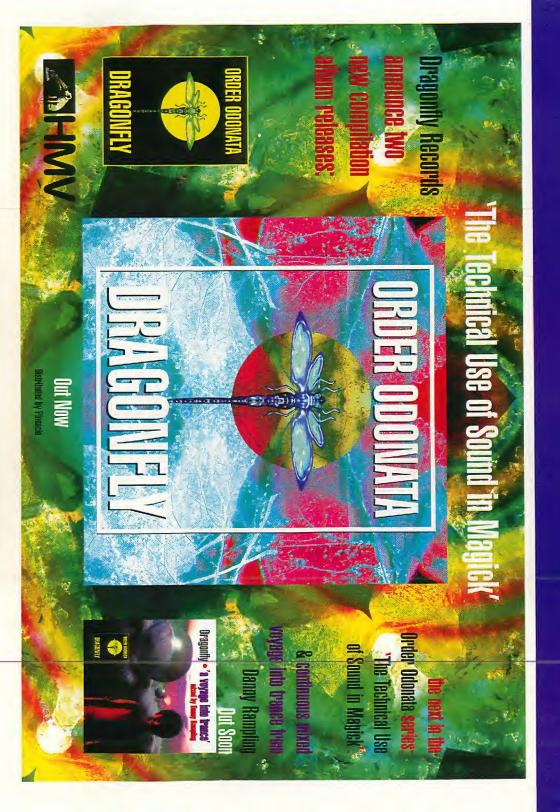
TRANSIENT 3



TRANSIENT 4



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Garag

Reviews by MICHAEL MORLEY

VITEAU

single

AFRO ART

UNIVERSAL **JONES**

Phoenix Rising Afro Art

A cracking start to Ashley Beedle's own label from the man himself along with soul doctor, Bob Jones. On the title track, black musical roots are impassioned with the civil rights speech in an

open-ended Nineties jazz explosion, while elsewhere on the platter you'll find drum 'n' bass-style flanges with touches of a Braziliance you won't have heard before.

00000

SINGLES

KERRI CHANDLER Raw Grooves 2 Large, USA

This EP plays to Kerri's jazz-tinged strengths, with Chicago's Jeff Craven remixing "Kerri's Theme" into a stomping groove with a fuck-off double-bass line and guest, Michael Watford, yodelling away on top for peak-time action. Meanwhile, the deeper "For The Love Of Heaven" really excels in a vibraphonically cool manner.

00000

SHEENA More Than A Woman

After a lengthy pursuit, Virgin have lured Sheena away from big stage performances of "Mama I Want To Sing" and, at the same time, managed to draw Paul "Trouble" Anderson away from endless DJing exploits to mix this tune. It's an inspired A&R decision, as Anderson's distinctive bumpin' piano groove fits the wonderfully accomplished vocal like a glove.

CORRINA JOSEPH Live Your Life

MITAL

single

With Me **Atlantic Jaxx** Bongos to the fore, wayward keyboards and the candy voice of Corrina, all brewed together by the

Basement Jaxx in a real live style. This has a summery jazz funk sound which is reminiscent of early Incognito/Freez/Beggar And Co. Looking at the state of the

weather, we're going to need it.

RESTLESS SOUL Mama

Basement 282

After Masters At Work made the totally inspirational move of working the groove from

The Intruders' Philly classic "I'll Always Love My Mama", Dalvin And The Duke (alias Phil Asher and engineer Luke McCarty) have seen fit to sample the original to dancefloor infinity. It's is a superb strings, piano and brass groove, but where's the vibes solo? That would've been perfect.

DISORIENT Jus' A Vibe Mousetrap

Fresh, west London talent, Paul Baird, comes up with three simple but effective, cool yet deadly jazz guitar themes which really swing. You can tell he's a man who produces jungle tunes, too! 00000

16 BP

Secrets Alola

If you still remember last year's distinctive Nu Yorican-style scorcher "Trail Of Dreams" on Stronghouse, then it'll come as no surprise to hear Omid Nourizadeh has come up trumps once again. Forget Paul McKenna, this is the sound of jazz tech-house hypnosis.

SUNSHIP

Come True Filter

It may seem like a very long way from the Brand New Heavies to straight-ahead jazz to breakbeat melodic house, but you know composer extraordinaire Ceri Evans has done the lot. This is, of course, a sublime example of the latter, with an almighty, slamming, ivory-tinkling remix

from Black Science Orchestra.

ABSTRACT TRUTH

Get Another Plan Talkin' Loud

Abstract Truth are a freestyle band signed to Kevorkian's Wave imprint. And so you'll also find some great drum 'n' bass mixes alongside a fine example of singalong garage, complete with a

funky brass section from FK himself. File alongside Eric Kupper's recent mix of The Groove Collective's "I Want You". It's honestly that good.

IDJUTBOYS & LAJ Whuk Tishh EP

II-Star

Not an EP of phleghm and spittle as the title suggests, more an exotic concoction of funky beats (house and mid-tempo), King Sunny Ade and Bhundu Boys Africana, squelchy basslines and vintage keyboards. And what's

more, they're all assembled in the usual Idjut-ic style we've come to know and love.

STREET CORNER SYMPHONY Sympathy For The Devil [The Harvey

Remixes]

Onen

Some very fine reworkings of a disco romp which has nothing to do with The Rolling Stones. Instead, it samples an awesome bassline from moody disco act ESG and combines it with funky wah-wah, cool piano vibes and percussion, to create what has become an end-of-night classic for Tony Humphries. And rightly so.

NEXT PHASE FEATURING HELEN BRUNER AND TERRY JONES

LAin't Got Time Sub Urban, USA

A typical Tommy Musto job with a bouncey groove and gutsy diva vocals. Although the song has its moments, it will struggle to reach beyond the hardcore. We've all heard it done before and better.

PLAYMATES

The Shakedown

Galactic Disco

Planet Disco turns on its Latin axis with a franticly-paced monster which could well coin a new genre, drum 'n' boogie. Definitely one for the open-minded, and remember. variety is the spice of life.

TURNTABLE ORCHESTRA The Bottle

Groove On, USA

Hippie Torales makes a return to the mic to cover Gil Scott Heron's anthem. Although not as inspired, it's as chunky and funky as we've come to expect from Torales. Bound to rock commercial and soulful floors alike.

INNERVISIONS FEATURING **DAWN TALLMAN** That's What Life's All About

Ulteriar

This is the first release from Joey Musaphia's new label. Musaphia has continued to plough a groove from the UK to the USA ever since last year's "Cover Up", and this is no exception. A smooth, New Jersey vibe which is competent but won't change your life.

SANDY RIVERA OF KINGS OF TOMORROW

The Kingsize EP Distant Music, USA

A three-track EP of deep, trancey garage, which is fast becoming the KOT's speciality. "Come On" is the track you'll be hearing the most of, featuring the warbling vocals of Sabrynaah Pope, while the other tracks, "Rise" and "Float" do just what they say. An acquired taste for those late, late evenings.

* STATE OF THE ARTIST

Switzerland. Home of cuckoo clocks. chocolate, lots of money and DJAIMIN

ollowing up on the international success of 1992's hypnotic "Give You" single has been a struggle for Switzerland's Djalmin. But right now, with

Cooltempo re-releasing and remixing the track, as well as some serious hype for his new cut, "Hindu Lover", everything seems to be right back on course.

"Switzerland is a very peculiar scene," he explains, "When rave culture started to filter through in 1993, the Swiss moved away from the clubs and house music, and got really into trance. Everything I released around that time got a bit lost."

When club culture started to pick up again, he returned to production. In October 1994, he mixed a New Jersey groove with a hypno-ethnic spirit and came up with "Hindu Lover". Over the years, Djaimin had formed an allegiance with one Tony

Humphries. So naturally the big man was the first port of call for the track. After

much radio and club exposure, the faxes started to come flying in. "I offered the track to George Morel for Groove On first because it was Groove On's parent label, Strictly Rhythm, who originally picked up on 'Give You', Unfortunately, Strictly couldn't help this time around."

To cut a long story short, some two years after Tony Humphries got his hands on the tune, us mere mortals are able to bathe in the gloriously upbeat sitar extravaganza that is "Hindu Lover" courtesy of Arnold McPherson's Flatline label and the UK's own wonderful Slip 'N' Slide.

Currently working with vocalist Rose Windross (who you may remember from her Acid Jazz days or as the sometime Soul II

Soul vocalist), Djaimin is working up quite a head of steam.
"'Hindu Lover' can be the start," he suggests. "I met Rose at
the Montreaux Jazz Festival. We've put some tracks together,
including a happy house vocal called 'Finally' which Tony is playing a lot on the radio. I want my new songs to help create a stability for house music in Switzerland, to bring it on so it will

appeal to more and more people."

Hopefully, this time we won't have to wait another two years to

'Hindu Lover' is out now on Slip 'N' Slide

ST GERMAIN

Alabama Blues Revisited **F** Communications

A second batch of remixes for St Germain's most famous tune. Man of the moment, Ashley Beedle, roughs up the beats while retaining the necessary deepness. And if aren't acquainted with Todd Edward's finest hour, here's your chance to catch up. The extra track, "Soul Salsa Soul", is a slice of Nineties mambo jazz. 00000

KIMARA LOVELACE

Only You King Street, USA

A sweet and silky double-pack of vocal pressure which could only have come from the States. Mixes from Phillip Damien and Danny Tenaglia give a strong commercial feel which will still satisfy many of the old school song brigade.

ALBUM

VARIOUS ARTISTS Tale From The Trap Volume 1

After being on the scene for about four years, it's about time west London's Orin Walters and Nick Prince took advantage of the hype steadily developing around home-grown house. Typically, this compilation has a couple of unadventurous disco tracks, but relying on proven talent such as Booker T, Phil Asher, Rocky & Diesel and Noel Watson (who mixes up the whole vibe on the turntables), and with outstanding vocal favourites from Michael Tarone and soul trax from Unit 46 and Blak 'N' Spanish, "Tale From The Trap Volume 1" certainly pulls though. They're not quite Masters At Work but Mousetrap are no apprentices either.

99900



ТНЕ ИЕШ ЯГВИМ ВИЛГАВТЕ ОИ ОПЯВЬНСК ПІИРГ ВІСКИЕГТ, JOEY ВЕГТЯЛМ. В СНЯВЕВ ЕГЕМЕИТ2, THE ABUENT'S BEBUT ALBUM "ELEMENTZ OF LIFE" В СНЯВЕВ ЕГЕМЕИТ2, THE ABUENT'S BEBUT ALBUM "ELEMENTZ OF LIFE" В СНЯВ ВЕГТ, SURGEON, СЯЯ ВЕГТ, SURGEON, СЯЯ СЕКЕВИЗСН.



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Hardcore

VITEAU

single

Reviews by CLAIRE WYBURN

DJ SLAM Revelation/ Knowledge

Just Another Label Opening with what sounds rather like a blowing desert wind, "Revelation" moves on into fat stabs, deep kicks and stretched breaks. Eventually, the relentless pace is loosened with some scat vocals and dreamy piano. "Knowledge" is full of the tuff, funny, badass attitude of artists like Human Resource. It pogos happily along until, right at the end, we hear a satire of the rapping attempts of a certain well-known Dutch DJ! Good time techno at its brilliant best.



SINGLES

SUBSTATE **Another Day** Happy Trax

When hardcore becomes as commercially successful as house music, TV ads will be dying to get their hands on this record. Cheerful, with a song-like quality and a fat, rolling bassline, this is the sort of track that'd make you smile even if your house had just been repossessed. Because, after all, tomorrow is another day!

BUNTER & D'ZYNE VERSUS DEVOTION & SYNERGY Knowledge Is The Key

Great British Techno

Well, I'll bet sparks were flying when this lot got together. And what they've produced is a truly blinding piece of hard dance, heavily influenced by American hip hop. The track has a slightly retro feel, but it'll rock the floor with its "What's the world coming to?" attitude. It's one for all the brothers and sisters of hardcore.

TRIPSWITCH On My Own Tip/Dizstruxshon Great British Techno

Mental, mental hardcore which is designed for the fist-clenching, punch-the-air posse. "On My Own Tip" comes with reggae style vocals, while "Dizstruxshon" starts off deceptively slowly, a little trick which will only make those fists reach for the ceiling all the more feverishly once the bass blasts in.

00000

GORDEN TENNANT & DJFX Rock This Joint Jolly Roger Lite

"Rock This Joint [Original]" is the best mix, even though it does sound a bit similar to Gordon's Bass Generator release, "Water Pistol". You can just see Bassy G playing this one at the wrong speed so all the real nutters can bang their heads against the walls!

DJ RENO 7 EATSUM PRESENTS THE KIDZ I Got Something

Нарру Тгах

Full of epic piano and a kick drum which works your stomach like the downward spiral of a rollercoaster, "I Got Something" is well worth a try. And the trance mix is equally brilliant. Happy Trax are producing some great tunes at the moment, so look out for that cross-eyed yellow Woodstock on their record sleeves!

CHILDREN OF THE NIGHT Get Free

Pure Dance Recordings

Children Of The Night are noted for mixing up their emotionallycharged vocals with razor-sharp riffs, and the tracks on this EP are no exception. Of the two, "Angels" is harder and marginally better than "Get Free". Electric hardcore which could move any mountain.

HIGH FLYERS FEATURING DIFADE Hustlers In Hardcore

Pure Dance Recordings

Both the lead track and "Move That Body" come with punchy male chanting (or you could call it ranting, depending on how you look at it), and while they might get a good dancefloor reaction, neither one is very original. Indeed, the "Hustlers In Hardcore" title is quite appropriate, because this lot must have incorporated a riff from every hardcore track around!

MARC SMITH & SHARKEY Oh No!

Clubscene

The cream of the 'appy boyz, Dougal, Brisk, Seduction, Hixxy, Sy and Slipmatt, have been caning this on white label since early July. Full of stabbing techno and very like a faster version of many of the old rave tracks which sent hands in the air, "Oh Nol" is destined to be just as popular as the classic "Toy Town".

00000

GOMENTAL

Jump To This **Gold Recordings**

Gomental follow in the footsteps of the Dutch, who, lead by the mighty Paul Elstak, started the seemingly unstoppable trend of sampling Seventies and early Eighties pop songs. "Jump To This" features a sample from Alison Moyet's hit single, "Love Resurrection", smurfed up to the max. Totally cheesy, but it'll win

the hearts of those looking for a good time on a Saturday night, rather than a cool image.

FADE & GILLIS **Kick Your Legs**

Happy Vibes

Revamped and revitalised for 1996, "Kick Your Legs" features new vocals which eat into your soul. Those raging techno stabs will storm floors right across the nation. On the B-side, "Race Against Time", with its galloping beats and fiery urgency, takes us back on the hard tip once again.

DIGITAL OVERLOAD Touch Me

Evolution Gold

Touch Me" sounds as though it features a sample from Samantha Fox's "Touch Me (I Want To Feel Your Body)". Wonder if Sam ever goes mental to gabba during her spare time? Flip over to "Acid Eclipse" for some penetrating 303s, which sound like QFX on a bucket of speed.

INDEX Dance To/This Is Reality

"Dance To" starts with a chanting rap and moves into a kick drum beat, while "Get Wicked" and "Just Do It" each have a different rap. And guess what? They all follow the same format. Remember N-Joi's "Live In Manchester"? Well these are just faster versions.

DJ HAPPY RAVER & THE SMILE-E A Touch Of Klass

Reminiscent of Moby's "Feeling So Real", DJ Happy's "A Touch

VARIOUS ARTISTS

Four-Pack EP Happy Vibes Recordings

This special mini-compilation features the cream of four recent releases. Children Of The Night bring us the classic haunting vocals of "Feel Good". Sy & Unknown bang the bongos on "Quantum Leap". Vampire's "The Wasp" is old school in style, with some very moody techno similar to Top Buzz's "Living In Darkness". The best track, though, is Jimmy J & Cru-L-T's "I Need You", complete with its sexy female "Ooh, oohing" and Dairyiea piano break. Cheesy as hell, but then British hardcore has never been too concerned with credibility, the lovable Lofthoover excepted, of course!

Of Klass" effectively captures the same happy-go-lucky mood. Moby himself admitted he was influenced by Scottish hardcore, so the return trip shouldn't come as a real surprise. Just one listen to the flip-side, "Come To The Rescue", should be enough to put anybody in a party mood.

CHARLY LOWNOISE & MENTAL THEO

Fantasy World Master Maximum, Holland

"Fantasy World" is very, very similar to "Wonderful Days" but "1-2-3 For Germany [1996 High Speed Remix]" is refreshingly hard and more like the boys' older stuff. Deep, dark and as fast as hell.

PREDATOR The Strongest Gang (The Hood) Ruffneck, Holland

Ever since Paul Elstak turned all commercial, gabba-heads have been stamping down their Niketrainered feet and demanding some underground horror. Well, you can always get stormy gabba from Predator and the Ruffneck label. Scared? You should be, just take a look at the bandannawearing guys on the cover! "The

Strongest Gang" hammers and races, while "Da Only Ones Left" expresses the rage felt by all 0the now isolated die-hard gabbas. Creepily like a total freak-out on some supremely strong acid, the atmospheric flip, "I'm Trippin'", shows Predator don't only make hoover tunes.

single

IC STATE Ravers' Paradise

Fubar Ultra

A ravers' version of "Gangsta's Paradise" from the band who used to be Karma. The techno trance mix is excellent, creating a harder sound and a far more hypnotic groove. Fubar Ultra provide Scottish ravers with an alternative to high speed techno which is well worth checking out.

★ Due to an unexpected change of the lease agreement, Notorious Vinyl, as featured last month, have temporarily shut down. They will re-open next month with a new range of merchandise and a wider selection of music. Notorious can be contacted in September on 0141-204-1616

* IN THE BAG

TOM WILSON, of Forth FM's 'Steppin' Out' radio show, empties his record bag

a wider variety of dance music on my radio show. When it comes to gigs, I still play stuff like Hixxy and Sharkey's "Toy Town". Who cares if it's not credible? The punters love it! DJ Brisk's "On And On" is brilliant, it's an in-yer-face, happy tune with a fuck-off heavy techno riff which bounces along very nicely with the softer breakbeat.

Marc Smith is the best DJ in Scotland at the moment and his harderedged techno sends dancefloors wild. The reaction from the crowd is simply unbelievable when I drop his remix of UltraSonic's "Do You Believe In Love". I like to have a good balance between lighter, bouncy techno with vocals and harder, more atmospheric pieces. People expect a little bit of commerciality from me, which is why I leave the thunderous gabba alone!

The Dutch seem to have gone fairly cheesy right now, but I do like their current trend of taking samples from old Seventies or early Eighties chart songs and putting them together with those neavy clapping drums which are typical of the more underground gabba. When I play Paul Eistak's

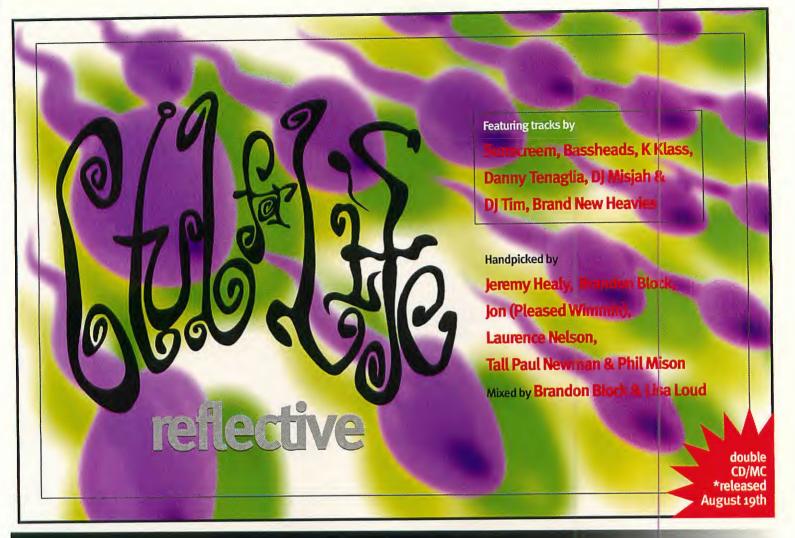
CHECKLIST
HIXXY AND SHARKEY – "Toy Town" (Essential Platinum)
DJ BRISK – "On And On" (Happy Trax)
ULTRASDNIC FEATURING MARK SMITH – "Do You Believe In Love" (Clubscene)
PAUL ELSTAK – "Love U More" (Midtown)
EDDI WRAY – "Journey Of Life" (Pressure Trax)

Love U More", I can't hear it for the crowd singing along to the chorus. And that's a real buzz for me,

entertaining the crowd is my number one priority.
Finally, Eddi Wray's "Journey Of Life" is exactly the sort of track Hove. It's a cross between Scooter and The Casio Brothers. Bouncy, tingling trance mixed up with some heavy bass. Perfectl

Tom Wilson's 'Tonz Of Tekno' compilation is released by Fuse on September 1. Steppin' Out' is broadcast by Forth FM on Saturdays (5-8pm) and Sundays (7-8pm)







T TOO

CHILL OUT TOO SUNSET HOUSE

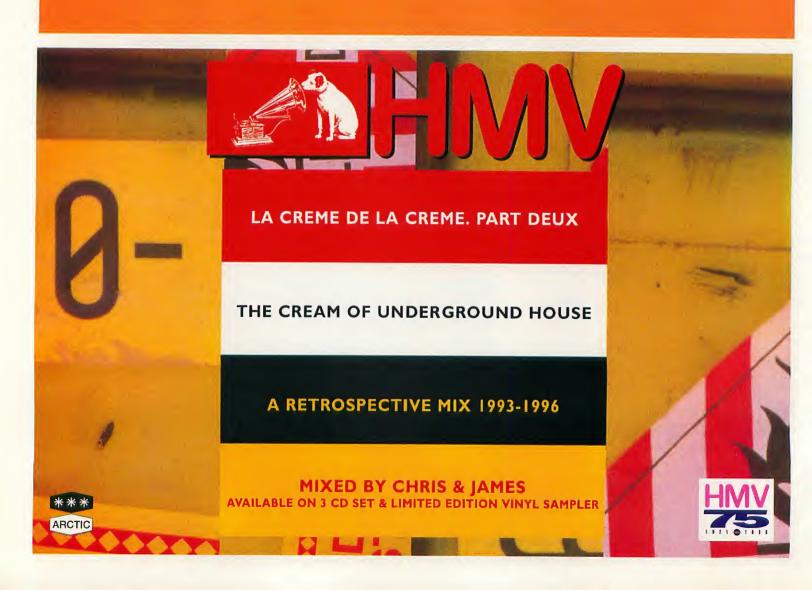
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Reviews by BOB JONES

VITTAL

album

MELISA MORGAN AND MIKE STEPHENS

Searchin'

Dome

Soul diva Melisa Morgan surfaces after a long absence to guest on this funky little street smash. It's rough around the edges and Mike's tough jazz sax will just blow you away. And to think I called it a "little" tune!



FREEDOM OR NOT Feel It Jazz Mix frma Casa

A guitar-led chugger which gets into your head and just won't go away. You'd better believe it, jazz funk is back and it's going to be huge this time. As prime as best British beef. Mad or what?

ME'SHELL NDEGEOCELLO Leviticus/Deuteronomy Mayerick

So, the UK decides to go with "Leviticus" as Me'Shell's debut single from the award-winning "Peace Beyond Passion" maxi. This tune has been banned from a number of US radio stations because of the lady's use of the word "faggot". Strange country, considering that you can own a handgun aged 14. Nothing strange about the funk though.

Pure grit, no problem.

DRIZABONE

Shiver Backbone

Being dropped by the big guns tends to take the wind out of your sails. So to fight back, you release material on your own imprint and pray that it kicks, bringing a smile back to your face. Then again, if the tune doesn't cut it, you're going to feel very low. Sorry.

IDJUT BOYS Pte-Ting U-Star

Trust Dan and Conrad to come up with a title which is totally unpronounceable unless you're one over the eight. This track represents a welcome departure from the 120-plus, four-to-thefloor mad disco offerings you'd usually expect from these boys. Nevertheless, the rhythms are fresh and they suit hot summer nights spent smokin' 'n' drinkin' 'n' tings. Latin rules here and it's ripe all the way.

DISHED-OUT BUMS Chimay Ale

I know what you're goning to say. Why is Jonesy reviewing Yoshi trax on his soul page? Well, tucked away on this otherwise inyer-face dance single is one the ruffest breaks this side of A147 "Chimay Ale" has been around for a while, but it's worth searching out. You'll flip when you hear it.

BOSSA NOSTRA FEATURING VICKI ANDERSON

Home Is Where The Hatred Is

Originally surfacing earlier this year on the "Solaria" long-player, the boys from the land of ravioli and spaghetti serve up their Nineties-style take on the all-time soul 'n' jazz classic as a single. Originally vocalised by that man

Gil Scott Heron, this version sees the first lady of funk stepping into the limelight. And the result? It has enough soul to fill you up, you greedy little pigs.

ROBERT GORDON What's A Man To Do

Dome

MITTEAN

The UK soul scene is a weird one. As one half gives it the thumbs down, believing quite wrongly it's only second best to the States'. the other half are arguing among themselves about which direction to take next. Well, just listen to the freshness of young Robert and you'll see what makes the British scene so totally unique. This is the real deal. Believe it.

You've Got That Somethin' BMG

This lady, or should it be girl as she's only just turned 16, swings her way through a bland song which is easily forgotten. It's not the voice, it's this meaningless song. Sorry, it just doesn't work. Give us some guts next time!

MAXWELL

Ascension Sony 2

One of the excellent club cutz from Maxwell's soul nugget finally sees the light of day as a single. Only this time it's been given the remix treatment and very subtle it is too. Either way, it's still the next best thing since soul was invented. Awesome, truly awesome!

TONIBRAXTON You're Makin' Me High Arista

As with the above Robyn release, this has nothing. Meaningless, empty and totally boring. And the crime here is that this lady can sing.

MONTELL JORDAN AND SLICK RICK I Like

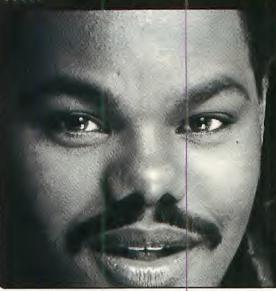
Rush

This is as smooth as a Magnum icecream and it slides down as easily as a dozen oysters. Soul food for lovers and one to overindulge in. Press the repeat button and make lurve to the one you're with.

RICHARD ROGERS **Soul Talking**

Expansion

A long-time favourite of the house set decides to drop the beat and take in some sweet soul music. Which goes to show that if you've got the voice, it's simply a matter of time before the right material comes along. This guy has the right stuff all the way. Superior quality always rises above everything else. Yes, real soul music is most definitely back.



ALBUMS

VARIOUS ARTISTS

Ubiquity
San Francisco's finest sunz come good with this superb collection of nu beats and treats, with enough dope to have you stoned for an entire week or more. Okay, who's got the papers?

BABY WASHINGTON The Sue Collection

The unfortunate side of the music business is that recognition can invariably come too late. Take Baby Washington, who in her day (mid to late Sixties) was only loved by the die-hards, although she should rate alongside the Arethas and Dianas of this world. Today's ladies take note, you'll never be as near perfect as this. One helluva voice, Superb.

ROGER HATCHER The Collection

Expansion

Cousin of Motown genius, Edwin Starr, Roger has the unique ability to practically cry his lyrics to his listeners, who always end up with the usual lump in the throat and shiver down the spine. If you're made of the right stuff, you'll dig where I'm coming from. A truly faultless collection of the music we call soul. Full of life, love and pure emotion. Buy it now and enjoy the real deal.

* PRODUCTION VALUES

Sound talk from Chris Morgans of **DOWN**

TO THE BONE

How would you describe your production sound? It's very funky modern jazz, I'm from more of a rap and hip hop background, while Stuart

Wades, my partner, comes from a soul and jazz scene. Our sound is on the soul-jazz tip. For influences, Stuart would go for Roy Ayers and Lonnie Liston Smith, while I'd go for The Jungle Brothers, Public Enemy and The Beastie Boys. What were your first and last productions?

The first production was a remix of "Joy Is Free" by Think Twice, which came out during 1993. Actually, Think Twice is myself, Stuart and two musicians. Our most recent production was our album, "From Manhattan To Staten". It's based around New York and is entirely made up of instrumental grooves. It's "Manhattan" as that's the name of our latest project and "Staten" as 'Staten Island Groove" was on our first single. What's influencing you now and how do you see

it affecting your sound? We went on holiday to Florida recently and that's definitely been an influence. The music there has a harder hip hop beat to it. So the new Down

To The Bone will be a little bit harder, more club-oriented. We also met a DJ called BMF and really liked what he was playing, so we asked him to put together a compilation. He chose 30 tracks, we got it down to 12, and so "Bone Shakers – Phat Choons 1"

Who have you most enjoyed working with and who would you like to work with in the future? For the Down To The Bone album, we used two new signings to our own Internal Bass label. The NFL Horns Project and Panama Reed, a keyboard player and jazz guitarist. I've always wanted to do a wicked groove and have Roy Ayers play vibes on top of it. And I know Stuart would want to have Lonnie Liston Smith playing keyboard.

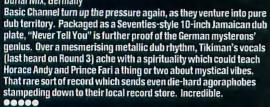
Down To The Bone's album, 'From Manhattan To Staten', is out now on Internal Bass. Down To The Bone play live at London's Jazz Cafe on September 5

Downtempo

Reviews by CALVIN BUSH

RHYTHM & SOUND WITH TIKIMAN

Never Tell You Burial Mix, Germany





DJ STUBBLE Swollen Finger/Acid Flashback

This, the sixth single from Scott Edward's label, is the first which isn't the product of the Bristol producer himself. However, it still manages to maintain Beau Monde's reputation for high-class electronic jazz 'n' sleazy funky shit. "Swollen Finger" wigs out on a blinding guitar solo and some mad Dennis Leary musings, while the freestyle "Acid Flashback" balances its squelchtronic funk with some tightly-held saxophone freestyling. Cool.

DARK GLORE Take Me To The Sound Hard Hands

Strangely enticing late-night malevolence and freaky voodoo electronics feature on this, the third and best Dark Globe single. "Take Me..." wanders lonely 21st Century alley-ways, picking up scraps of moody piano melodies, haunting choruses and a bedrock of swirling acidic electro, while "Yass Waddah" winds up the dancefloor pressure to a gradual explosion of mind-melting hysteria.

SUMMIT

Los Bolas Al Hombro/Blue Fire Celebration [Remixes]

Not content with having served up their excellent debut album (see album review on this page), Summit have also come up trumps on this double-pack of remixes. Nightmares On Wax's excellent take on "Los Bolas..." is wonderful horizontal funk, while the Karminsky Experience version goes all mambo-samba in a Les Baxter-stylee, before Summit themselves transform "Blue Fire Celebration" into a mysterious Oriental spellbinder.

-

BALANCE Smile/Exquisite Dust Holistic

As Nuphonic and Balihu are to jazz house, so the low-key Holistic are to the world of post-trip hop jazz, helpfully redefining it for the cluttered, over-synthesised late Nineties. Buggering with the rules while keeping the groove,

thanks to some awesomely wiggy instrumental fusion, Balance follow the example set by their label-mates Fretless AZM and Universal Being. "Smile" is the kind of sublime sunshine noodling which sends sales of deck-chairs and Rizlas soaring.

00000

DAVE TIPPER Bass Gunner EP

Fuel

Finally, those who haven't heard this 19-year-old DJ star-in-waiting can get to see what all the fuss is about. Reeking heavily of "fuck you" flair and steeped in chemically-abused breaks and bleeptronics, Tipper's debut outing is a mindassaulting, feet-stroking trip hop-smoking collection of grooves which marks the launch of the Fuel label. The lead cut here is suffused with a wistfully squawking horn, while "Anchored In Acid" is The Chemical Brothers on a stoned jungle expedition.

MAEBADBOY

Doping For Chicken Pharma, Germany 4E

No Standing Pharma, Germany

Jammin' Unit and Kerosene's Pharma label comes very highly recommended by the likes of Coldcut and Ross Allen, and their madcap take on zany electro and misfiring, wonky techno is unusual to say the least. "No Standing" sounds like Kraftwerk's computer losing it down at the Heavenly Social, while Mae Bad Boy gets housier but keeps all the attitude, thanks to a rude boy vocoder vocalist. Potent stuff.

eeeOO (both)

PURPLE KOLA The Thinge-P **Botchit & Scarper**

Dub purists might sneer, but this solo project from one of the digi dub-style Hempolics tickles your innards skank-style and is just the trick to get your stereo on its feet and shimmying across the livingroom floor, "Delta Science" is as funky as Zion Train were at their former best, while the mellifluous flow of "At Ease" throws some jazzual flutiness into the mix for maximum dopiness.

THE SHOWROOM RECORDINGS Series # 2

Cheap, Austria

VITEAU

It's good to see Vienna's Cheap crew back in the same future-jazz cocktail lounge that lo's "Claire" came from. This fine Pulsinger/ Tunakan/Sokol/Gollini outing is more of a finger-clicking snap of burbling electronics, stalking basslines and swinging cruiser funk than the aforementioned track. Of the four cuts on show here, "Radio Burning Chrome" croons bar far the coolest, Smoking jacket essential.

INGRID SCRHOEDER **Bee Charmer**

An album of pleasantly inoffensive, meandering trip hop cuts from yet another sensual downtempo diva, "Bee Charmer" marks Schroeder out as the Nicolette/Lamb your old man can tap his pipe and slippers too. Neither weird nor in the least bit ingenious, tracks such as "Unforgiven" and "Move Into The Light" are undemanding Joni Mitchell-meets-Howie B. without any awkward angst or melancholy. In a world crammed to absolute bursting with the likes of Moloko and Morcheeba, "Bee Charmer" is more acceptable style than avant-garde substance.

FOUR EARS Kurwa Galactica Compost, Germany

Four Ears' resident Berliners Bym Stempka and Curt Nolte have certainly imbibed more than their fair share of Weird Jazz Loopy Juice, if this debut long-player is anything to go by. A real mondo

you off. From easy listening tracks to string-mad bossa nova, big bluesy gospel to strung-out trip hop, and ending up with the hysterical adult fairy tale of "Vermilion Kisses", you can hear just why David Lynch has asked Adamson to score his next project. bizarro of duffed-up jungle and strychnine-laced experimental fusion, "Kurwa Galatica" is at its best on the chunky funk of "The Waves Of The Woolf" and "My Favourite Things", although much of it straddles the fine line between

BARRY ADAMSON

Oedipus Schmoedipus

The return of God's own soundtrack

maestro, no less. The former Bad

remoulded himself as a sculptor of

intensely personal yet magnificently

off-beat film scores for movies which

exist only in his fantasy-filled head.

Yes, it's got guest appearances from Nick Cave, Jarvis Cocker and Billy

And this is probably his finest yet.

Mackenzie, but don't let that put

Seed and Magazine artist has

innovating and irritating. 0000

The Geometry Of Night Incoming!, Germany CEE-MIX Home is Where The Bass is

Incoming!, Germany
Two more extremely check-worthy excursions into chilltastica from the little-hyped Incoming! label. SETI offer up a "remedy for lonely nights in front of the VDU". Which means glacial ambience courtesy of Andrew Lagowski, drifting in between Biosphere-like menace and Scanner's strange dystopian nightmares. Cee-Mix, on the other hand, do a post-modern skank,

filling their abstract dub with clanking reverb, chains, horns and micro-melodies, and generally make merry with the best in organic Jamaican vibes.

•••• (both)

BARRY ADAMSON Gedipus, Schmoedipus

VIIIA

album

SUMMIT Weeding The Cliff Edge

Sprawling ethno dub and organic ambience at its finest. Summit counter their occasional selfindulgence with threaded layers of tumbling percussion, which hold rambling jams like "Fuse" and the utterly superb "Blue Fire Celebration" together. At times reminiscent of Dead Can Dance, at others Jon Hassell producing Tortoise, this LP could so easily have rolled right over the cliffedge. Miraculously, it doesn't. Instead, it swallow-dives into a clear blue pool marked "Fourth World excellence".

The wonderful PALM SKIN PRODUCTIONS

he sound of Palm Skin is about taking a pure traditional source and spinning in the remix element," says sole hand-y man, Simon Richmond, "Whatever it takes, a drum 'n' bass sound, a scary sound, a sample. You fuck with it until you've got something which hasn't happened before."

The result of this philosophy, Richmond's astonishing technicolour opus "Remilixir", bears out its creator's dedication to laying down new flavours on old themes. Like Chrls Bowden (a sometime Palm Skin collaborator) and Alan Riding's Obo, Richmond is seeking solace from trip hop's alling stoned beats and cheap sample formula in the live experience.

Evocative tracks like "Condition Red" and the album's closing coda, "Beethoven Street", bear testimony to his vision. Flipped drum breaks are the template on which Richmond dabs splashes of meaty horns, sweeping strings and delicate piano melodies. With tracks about cars on rainy nights, nervous breakdowns and suicidal dolphins, it's as close to perfection as you can get this side of Emanuelle Beart.

"The perfect reaction to this album would be for it to be taken seriously," says Richmond. "And not be seen as another knob-twiddling ambient trip hop record. If it sounds like something you've never heard and you swear you're never going to buy another record afterwards, that'd be a good reaction." Richmond has a rich musical history. He was a core member of Talkin' Loud's K Creative, he's done session work with Neneh Cherry (her new album credits him as a "dub genius"l), D-Note, Jhelisa and Mother Earth, and has remixed Galliano and UFO. Not to mention his early singles on Mo' Wax ("Like Brothers" and "The Beast") which practically wrote the trip hop manifesto.

Most importantly, however, he also knows the best use for his own palms. "Communicating. My hands fly about all the time, feeling around, pushing out into weird areas. I like to reach out and touch people." He chuckles again, then adds. "As long as it's not on the tube!"

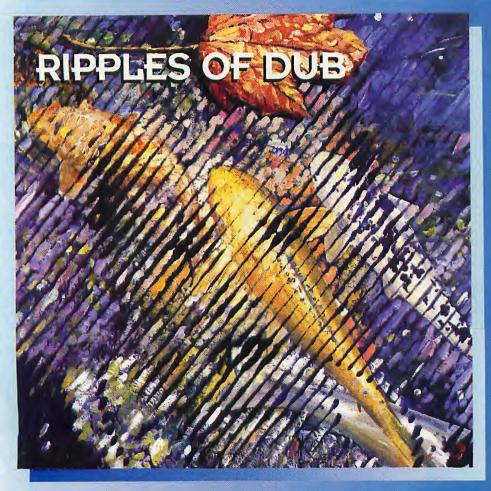
Palm Skin Productions' 'Condition Red' is out now on Hut. The album, 'Remilixir', is released in September











RIPPLES OF DUB

Compilation
Featuring the best in chilled dub
from

AUTECHRE
TRAUMA CLUB
SYSTEM 7
SYMBIONT
TOO FAR NORTH
REAL LIFE
NEBULA II
S.E.T.I.
TRACE MELON
PICOS DE EUROPA
THE BEAT ALLIANCE

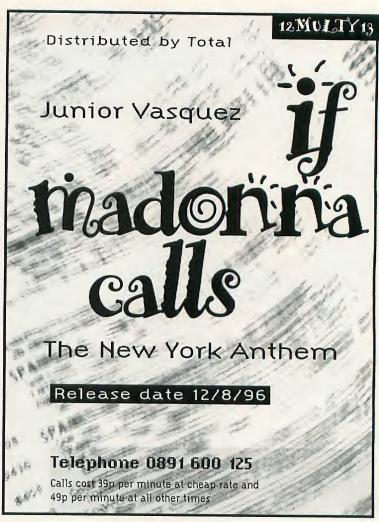
Includes the Doc Scott Mix of Interstate by System 7 and many exclusive tracks CD / MC

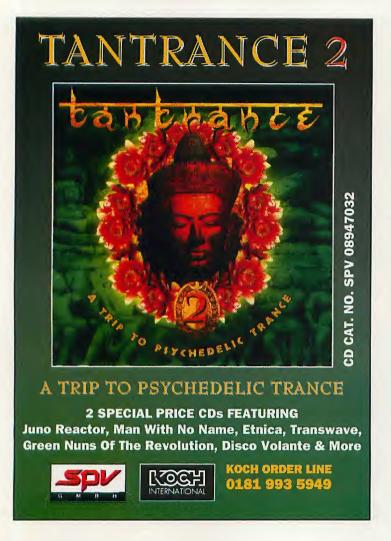
Release date - 2 September

Distributed by Total/BMG











Hardbag

Reviews by JOEY BOLSADURA

PUMP FRICTION Keep On Believing

Logic It's slap bang at the front of Rampling's box, house deity Roger Sanchez has aiready been on the blower for an acetate and Dave Pearce, Pete Wardman and, erm, Jeremy Healy are caning it to death over the airwaves and on the dancefloor. This pumptastic Lewis Dene-produced follow-up to "Gotta Party" is a totally humungous hybrid of house heats and uplifting vocals from the "*Ooh yeah, harder baby!* Yvonne. Sexier than Linda Evangelista after a gallon of



SINGLES

GBH, she is.

....

KLUBBHEADS The Magnet

Greatski and Itty Bitty Boozy Woozy got together at Digidance Studios in Amsterdam and rolled out this truly immaculate slice of thumpin' Dutch house on the seminal Blue imprint. Pick of the mixes is probably the "HardBag Dub", a groover which is already burnin' up the likes of London's DTPM and is sure to pull you in like a mighty magnet. For the full pumpology of the Blue/Midtown material, check out their website at http://www.dance.nl/midtown

X-AVIA Going Up FXII

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Attention, badass horny female in the house! X-Avia's latest slice is the fearsome "Going Up", a cut which comes complete with mixes from Sperm's Yum Yum, a hard percussive re-working from Granny and a wickedly hip, deep piano groove from the voguish vamp herself. The follow-up to last year's fab "When You're In Love", this release should take the sultry songstress one step higher up the charts. Wouldn't kick her out of bed, either.

SWIRL Move Up (Frank de Wulf Remix) Nova Zembia, Belgium

Big Frank takes the classic club track and stretches it into a finely-tuned slice of pounding neo-disco, complete with drum rolls and a shimmering, amyl-esque texture, underpinned by a hot, throbbing bass. For those who missed it first time around, the original is also included on the flip-side. A magnificent reworking from one of the nicest guys in the biz.

DRBAKER Alarm

Additive

Harder than John Holmes after seven pints of Spanish Fly, this release marks the return to vinyl of Scandinavia's biggest ever underground dance act. Okay, admittedly the Doc isn't exactly a huge star, (although you might remember the "Kaos" album from 1990), but don't let that detract from the high quality of the four very classy mixes on display here. This is the sort of quackery which should be prescribed with MDMA suppositories on the NHS.

PELE & GASTON Pele & Gaston EP Bedlam

Let's not mess around. This EP is unadulterated, up-fer-it, off-yertits peak-time positive house material for pumpin' podium party people. That's more p's than you'd find in a can of Batchelor's Fish Shop Mushy Style. But then again, it has to be said that peas make you pump and pumpin' is what this page is all about. Erm... whatever. Pele & Gaston are very nice boys from Essex, apparently

FRIENDS, LOVERS & FAMILY BoBkm

Lush

The follow-up to "Pressure" (last month's Vital Single, as you may recall) is yet another cut from the soon-to-be released long-player, "Still Life". It's an album which, even at this early stage, seems a very likely candidate for Album Of The Year. Beautifully produced and featuring the acute melodic sensibilities that we've come to expect from Friends. Lovers & Family, "BoBkm" takes its name from the recent Nightwave event in Rimini. No, I couldn't work that one out, either... Don't you just hate those in jokes?

RM PROJECT Delicious/The Beat Kicks

Fresh from their very favourably received re-workings of Todd Terry's "Jumpin'", Poltergeist's "Vicious Circles" and David Morales' "In De Ghetto", Rhythm Masters have finally found time to continue their more underground work, under the cover of the RM Project moniker. Displayed over two throbtastic mixes, "Delicious" seems the natural follow-up to The Project's recent "Slammin" and "Rock To The Beat" cuts.

THE EXPERTS Take You There

Tripoli Trax

Heavily influenced by the Dutch sound of imprints such as Blue and Urban Sound Of Amsterdam, this new collaboration between Dancing Divaz and Steve Thomas (resident beat baron at Trade and DTPM) delivers massive kicks,

MINEAU **RACHEL** album AUBURN **Out Of Her Box**

Feverpitch

One half of recording duo Candy Girls and resident pumpmeister in the cruising bar of Garage at London's Heaven, sassy Rachel Auburn has stamped her high-heeled, leather-booted authority all over this 14-track mixathon on Trade's compilation label, Feverpitch

Ranging from the deep grooves of the
Sharp mix of "Unmanageable" via The Happy
Clappers' snappy "Can't Help It", to the early morning madness that
is Jon The Dentist's converse and a space Trip", the peroxide crop-topped Rachel, as always, serves up a happy hoedown for all the smiley people. . . Whether she's out of her box or not.

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hissing hi-hats and sweeping breaks, guaranteed to storm even the most supremely self-conscious of floors. "Take You There", as you've probably already noticed, is an up-tempo stormer which is already creating some serious foot-stomping and synchronised hand-clapping chaos across many of the nation's dancefloors on test pressing. Don't miss!

SCORIA

Desiera's Metropolitan Music

Scoria are actually none other than Paul Cordrey and Danny Kelly, who older readers, ahem, may possibly remember from the original Balearic scene (you know, before Ibiza was invaded by plastic-sandled, mini-skirted women from Romford with irritable nose-linings, irritating whines and legs which open faster than a country boozer on a hot summer's day). Pick of the retouchings is undoubtedly "The Tunnel Mix", an accessible slice of trance which will leave all the Garage and Joy-heads feeling right at home.

MUST Understood

Aura Surround Sounds

After an 18-month hiatus, Dave Randall and Neil Cain deliver a freshly-produced stomper which will go down a treat with the type of clubber who is tuned into the harder house sensibilities of, say,

The Zap in Brighton or Nuclear Productions. This one is heads-to-the-floor stuff all round, with Dave

Randall's "Red Zap Mix" emerging as the preferred cut here by a nose. Hey, remember Randall's club "Nutz", by the way? There's a bit of shortlived nostalgia

foryou...

NEXUS 6 Ab-Chic Noom, UK

This, the second release from the new UK outpost of Germany's superlative trance label Noom, comprises remixes of the all-time classic "Tres Chic" (Noom 6). The A-side recieves a suitably uptempo reworking courtesy of Commander Tom, while the flip sees Awex (Plastic City stalwarts) and those new boys Superfly do the bang-banglose-yer-mind business to equally devastating effect. A particularly worthy purchase if you happened to miss out on the original. ---

 All imports supplied by Pure Groove, 679 Holloway Road, London N19. Telephone 0171-281-4877

* NIGHTOWLS

Get on the dancefloor with ALAN NICHOLS, co-promoter of Edinburgh's fantabulous Joy club night

Joy used to be at the Calton Club in Edinburgh, but unfortunately we fell out with the venue. We're hoping to do a new club starting in September. Nothing's finalised yet, so you'll just have to keep your eyes and ears open.

Residents:

Maggie McKeown and Alan Nichols. **Guests:**

We've had a fair number, including Mrs Wood, Rachel Auburn, John The Dentist, Pete Bones. Music policy:

The harder edge of house, but still usually pretty funky. There's always something you can wiggle yer bum to.

Door policy:

We don't have a dress code, but we're a gay club. so there are no gangs of lads or giggling girls, although we're always open to suggestion. If people are cool, then they'll get in.

Best moment:

God, erm... Probably the hogmanay parties, just for the atmosphere and the people who come along. Everyone is out to have a smashing time and nothing, if you're Scottish that is, gets in the way of having a great New Year. We once hired a piper to play Scottish tunes, but we didn't tell him it was a gay club. It was **just amazing** to see him piping out "Scotland The Brave" to 1,200 dykes and poofters. He was utterly mortified...

How will the new club differ from the last one?

The Calton was getting really bad. The club was so dirty, you can't expect people to dress up if the place is filthy. There were no seats on the toilets and no paper towels. So the new club will be a lot cleaner. We want to offer people a better service. There will also be a new membership scheme to stop the wrong sort of people getting in.

Why spend the night at Joy?

There's a friendly atmosphere and the music is fab. There are some people who have probably spent more time at the club than me. The music is extremely important, we want to make sure that when people hear the big tunes, they hear them at Joy. Since we started, gay and straight people have got to know each other much better, and that's very healthy, isn't it?



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words Martin James pictures Raise-A-Head



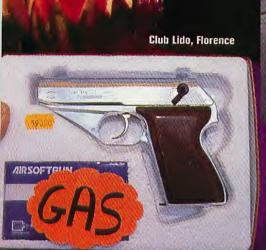
A culture vulture sweep through the cool chic of. . .

DEE JAY PISCOSCRATCH NASTRI

Discoscratch Records, Florence

Francesco Farfa spins at The Torquemada, Florence

Club Miro, Florence





a romantic view of Florence. After dark, it becomes one of the city's popular pre-club haunts. Unfortunately, due to Draconian laws on noise levels, the music is too low in volume to create any kind of vibe.

A 10-minute drive up into the hills brings us to the Piazzale Michelangelo, where throngs of tourists take in Michelangelo's famous towering statue of David and a spectacular view of both the city and the River Arno. At night, however, the Piazzale is swamped with young Italians intent on checking each other out. Scooter chicks line the pavements and groups of lads swagger through the crowds, cycballing the females as if they're on a shopping trip.

Surprisingly in a land of girls born to be in front of the camera, they are all rather shy of our photographer's protruding lense and almost every attempt to capture the delights of the night on film is greeted with looks of horror. Unperturbed, our snapper decides to visit one of the tarot and palm readers gathered in the Piazzale, But despite the translation skills of our guide for the evening, DJ Francesco Farfa, the future seems a bit confused for our luggage-less lensman. All that's certain is he's going to have three children. But judging by the response to his photographic advances, not with an Italian girl.

Our next stop is the club where Francesco is spinning later on. The Torquemada is located within a complex called Happy Land, which is situated on the outskirts of Florence. The club boasts an all-year-round selection of hard house and the local melodic techno style, which is known as the Tuscania sound.

The punters here are generally quite young and they're all huge Francesco Farfa fans. From the moment the DJ arrives, he is surrounded by adoring clubbers and waiters offering him bottles of champagne. Francesca Grassi, a 17-year-old local, explains the attraction saying, "He's the best DJ in Italy because he's the only one who understands what people want to hear", and the dancefloor is subsequently rammed. It's just a shame his set only lasts 90 minutes. This is apparently normal in Italy, where promoters want as many names as possible to play for as little time as possible so they can keep the fees relatively low.

The Torquemada has the appearance of a holiday camp nightclub. The interior offers a chintzy combination of chrome and mirrors, and there's a swimming pool outside. At this time of year, the revellers would normally strip down to their bare essentials and dive into the water at some point in the evening. But unfortunately not tonight.

Instead, the massed ranks of the Francesco Farfa fan club decide to head out of town for a post-club coffee. As the convoy of vehicles driven by E-ed up clubbers races through the winding roads of the beautiful countryside the reality of Italy's after-party car crash dilemma becomes all too evident.

Forget "road rage", here in Tuscany "road rave" appears to be an intrinsic part of the clubbing scene. These people are on an almighty weekend buzz and no amount of dream house is going to calm them down.

SATURDAY MORNING AND SIGHTSEEING IS ON THE AGENDA. FLORENCE'S SUPERB network of buses presents both the cheapest and easiest way to view the city. Bus tickets must be bought in shops, cafes or hotels, not on the buses themselves, and when you take your first ride, get it stamped by the on-board ticket machine or you will land yourself a instant £100 fine. Ignorance is no excuse!

For travelling beyond the city, the main train station, Santa Maria Novella, is a crossroads for most destinations, making Florence an ideal base for countrywide explorations. The heavily-graffitied trains to Pisa, our destination for the day, are very regular. As with the buses, it's imperative to get your train tickets stamped.

Pisa is everything you'd expect of a small city which was heavily bombed during the Second World War, the old narrow streets suddenly opening out into bustling market squares and ugly modern concrete blocks. Most people come here for the Leaning Tower (or the Falling Tower, as the lean is increasing at a rate of an inch a year). The Leaning Tower and its three companion pieces, the Duomo, the Battistero and the Camposanto, are located in a wonderful swathe of meadow called Campo Dei Miracoli (Field Of Miracles).

A few miles outside of Pisa is the town of Ponsacco, where you'll find Dee Jay Doc, an excellent record shop owned by Paulino Bova. Paulino was a founding member of Fathers Of Sound and his shop is also a base for T-Move Productions and Noise from West Records, who have pioneered the Tuscania sound.

Together with his partner, Luca Masini (who is also the region's only trip hop DJ), Paulino provides a wealth of information on club life in Tuscany. He tells us that,

6AM, MONDAY.

The early morning sunlight throws a muted glow across the rain-soaked roads. Little splinters of clouds sear the broad horizon as the Italian landscape offers up its truly startling beauty to the new dawn. And, with DJ Sandro at the wheel, we're driving through it at top speed.

We've just discovered what clubbing in Tuscany is all about. A high-octane mix of champagne, herbal Ecstasy, sleep deprivation and breakneck travelling. This is a land where endurance is the password, weekends seem to last for seven days and no club is as near as the locals tell you.

TUSCANY IS AN AREA OF ITALY RENOWNED FOR ITS NATURAL BEAUTY. VINEYARDS cover soft-edged hills and forests smother mountains which give way to relaxing pastoral scenes, while stunning architecture lends the whole region an unusually romantic air. But nowhere more so than in the hustle and bustle of Florence, a city defined by the River Arno, a watery divide separating the historical centre and the Oltrarno district to the south.

A good starting point is probably Florence's breathtaking Piazza Del Duomo, with its harlequin façade of rainbow-coloured marbles. From here, the best advice is to wander around, soak up the atmosphere and relax in the city's countless cafes and bars. If you're addicted to coffee and ice cream, you're guaranteed to return to the UK fatter but happier.

Before embarking upon your Tuscan adventure, be sure you have plenty of cash at the ready. The obvious popularity of Florence and nearby Pisa make this part of Italy especially expensive. It's also advisable to book hotels well in advance. As we quickly find out.

Our arrival coincides with a fashion fair which has brought along a whole host of European designers and buyers, all of them searching for places to stay. As if that wasn't bad enough, our photographer's luggage has been put on the flight marked "destination unknown". So it's with a measly few T-shirts between us that we step into the sunlight to be met by Sandro Vibot and Joy Kitikonti, two of Tuscany's top DJs. As luck would have it, they know of a hotel which has vacancies.

The Hotel Alex is situated on the edge of the city and boasts a view of high-rise apartments and main roads. Our room costs £50 a night and is as basic as you can get. Two beds, a sink and a dribbling shower (which has undoubtedly put an extra tenner on the bill).

Tuscany's numerous tourist attractions naturally play a big part in planning the weekend's pursuits. But more important to us is the club scene and, with this in mind, we visit two local record shacks, Black Out and Disco Scratch, to search for flyers and local inside information.

Like the UK scene, record shop assistants here are invariably DJs. Unlike many in the UK, though, they're more than happy to help you out by offering directions for the best clubs to visit. But be warned, Tuscans have a slight problem with judging distance. When they say a club is "nearby", they actually mean 200km away.

FLORENCE ONLY REALLY COMES TO LIFE AFTER DARK. BY 9PM, THE STREETS ARE swamped with cars weaving in and out of the traffic, and defying every conceivable road law. Unless you are extremely confident behind the wheel, hiring a car is not advisable. But that shouldn't stop you delighting in the traffic's other inhabitants, the scooter kids. Everywhere you look, beautiful women and muscle-bound men pose up and down the tree-lined avenues on their Lamberettas.

Posing is as natural to Tuscans as eating. Furthermore, subtlety isn't one of their more obvious attributes, with everybody blatantly staring at the objects of their desire. As one friend of mine recently noted, "You'd have to be in a body bag not to pull over here".

Inside Club Lido, the mating ritual is well underway, with glances and stares met head on. During the day, this riverside bar offers boating trips for those looking for



Tuscany

right now, many of the top venues are closed for the summer months and lots of clubbers have relocated to the numerous beach resorts. Which means that Insomnia, Tuscany's best known club, is shut, although a quick visit to see its exterior suggests this might not actually be such a great loss. It just looks like a large block of aluminium set in a car park.

CLUBBING IN TUSCANY DIFFERS GREATLY FROM IN THE UK because of the emphasis on visuals. Whereas most British clubbers would settle for a few coloured lights and a fractal display, the Tuscans want a full-blown show. In addition to this, theatrical performances combining kitsch transvestite glamour with outrageous choreography are regularly shown

Another common aspect of these clubs is the phenomenon of "vocalists". That's MCs to you and me. In Italy, the MCs command as much respect and money as DJs. Their job is to dress up in stupid costumes and vibe up the crowd, and only bigger jocks such as Francesco Farfa are able to play without their annoying presence.

Our first encounter with "vocalists" comes on the Saturday night, when we embark on a three-club tour. Our evening begins at Florence's Central Park, which is little more than a discotheque for nerdy kids. Admission is free, but when we try to leave, we discover the drinks we thought were "on the house" cost almost £8 each!

We skip to our next club, Meccano, wised-up to the drink ticket scam. Unlike Daniel Poole and his mates, who we meet inside. They've already consumed most of the club's alcohol and are now all set to move on to the semi-naked dancers parading on podiums. Packed with fashion victims preening themselves to commercial Italian techno tunes, Meccano is quite probably the worst club in the world.

A quick exit is needed and DJ Miki, who has been spinning here tonight, gives us a way out by offering us a ride to the "nearby" Imperiale, where he's playing a more underground set. A bladder-busting hour later and we are still speeding along the motorway in his BMW (as standard to Italian DJs as Technics decks). We begin to think we have been kidnapped. Especially when Miki talks about going to Rome.

Thankfully, he eventually pulls into the forecourt of Imperiale, which is in the seaside resort

of Terrenia. Once inside, the strobes deny us a realistic view of the place and the volume of punters means it is impossible to get around the club easily. The high testosterone level of the lads here is also a bit of a problem. With their chests absurdly puffed out and short sleeves showing muscular arms (National Service still exists here in Italy, so most young males are very well toned), they barge their way through the crowd without a care for who they're bumping into. Which invariably seems to be us.

The final straw is when people ask if they can have a sip of our drinks. And promptly down the lot in one. If, like us, you've got no drugs and you've just spent close on a tenner for the one drink, to have somebody neck it in front of you is tantamount to war. From then on, the answer to "A sip?" is "Fuck off!". Thus we proudly manage to do our bit for Ango-Italian relations.

We eventually escape at 6am, to discover we have been stranded without a lift back to

DJs Joy Kitikonti and Sandro Vibot

Florence. Even the sight of the sea at dawn can't raise our spirits from the horrible prospect of a £500 taxi journey. But thanks to an Italian Geordie called

Roberto (honestly!), we discover an alternative route back via Pisa station for the first train home. Singing "Toon Army" (with Italian accents, natch) all the way.

THE NEXT DAY WE HAD BEEN PROMISED A MUCH TALKEDabout after-hours party, but all-day Sunday sessions were recently outlawed following a Ketamin-related death. Most people say this was the excuse the government was looking for in order to ban such events. They are apparently waiting to stick the knife into some of the region's clubs, too.

Instead, we take a trip to a club near Pisa called Canniccia, where Sandro Vibot and Joy Kitikonti are spinning. Actually, it's not so much a club as a collection of covered dancefloors spread out in luxurious gardens. With sounds ranging from commercial dream house sounds in one area to Sandro and Joy's progressive techno in another, the vibe is perfect for a through-the-night session. Until the rain starts, that is.

The downpour turns the ornamental gardens into nothing short of a mud bath, forcing the majority of the people into

the dance spaces or into one of the covered drinking areas. We go for the latter choice, and we spend the next hour or two watching sheets of rain fall from the black sky and fighting off the kids who insist on trying to nick our drinks. It's a strange end to a strange trip.

Come around 4am, battle-scarred and dreaming of a bit of shut-eye, we make our weary way back to Sandro's BMW for yet another crazy car ride, this time to the airport.

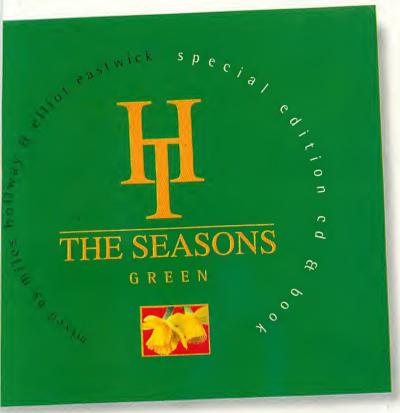
Which is where you came in. Tuscany in three nights and two days? Just don't expect to sleep.











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HARD TIMES

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For Flux Sake

'FLUX' is the latest stab at late-night yo<mark>uth TV. And,</mark> surprisingly, it's actually rather g<mark>ood</mark>

-NIGHT CHANNEL SURFERS DESPERATE FOR A DECENT PROGRAMME to watch may have recently discovered the irreverent combination of bad gags, scams and club culture of ITV's "Flux", the latest addition to that questionable creation "youth programming". It joins a genre whose ranks include such disastrously self-important shows as "Hotel Babylon", "The Word" and "Baadass TV". But the difference with "Flux" is it's actually pretty good.

Perhaps the most surprising aspect is that none of the production crew are aged above 30. As a result, the programme is easily able to meet the demands of its potential viewers, with ideas culled from what they themselves would find interesting. Ideas like filming the show in a pub in Leeds, featuring DJs ranging from Norman Jay to LTJ Bukem and offering one of the most hilarious home-made kung fu spoofs ever made.

Shedding some light on why "Flux" seems to work where others have failed so dismally is the show's producer, Hugo Smith.

"They might have good music, but a lot of programmes are still far too concerned with the celebrity and interview circuit," he notes. "In fact, most youth TV at the moment seems to be about young people without involving young people. The basic brief for 'Flux' was to create a show which was entertaining but not too worthy. We wanted to bring people in on a direct level."

That direct level is translated into teams of people from different cities producing their own films on subjects which interest them. Naturally, most of the topics selected are far from worthy. In fact, many of them could be described as verging on bad taste. As a result, the sort of scams even Jeremy Beadle daren't try have now been executed in the name of access television.

"Our team understands exactly how TV and the news-hungry media work," says Smith, who is plainly excited by the success of some scams. "In certain cases, the people making our films have shown a very knowledgeable understanding of how it operates, and have ended up with both local and national press banging on their doors. One team made this piece in Edinburgh they called Trainspotters Against Trainspotting", where they invented a pressure group of trainspotters who were against the film. Because the media viewed it as a 'sexy' story, they completely fell for it. The show made it into the local papers, The Scottish Sun' and even the 'And finally' spot on 'The One O'Clock News'.'

Another scam which gained just as much media interest and more than a passing glance from

Joe and Josephine Public, was an advertised public flogging administered to a joyrider. Hundreds of people turned up to witness the spectacle, only to be filmed by the waiting crew. For Smith, the ability to show you're able to play games with and take control of the media is very important. Equally significant, though, is the notion of breaking down the mystique of the TV industry.

"The show attempts to get people out onto the streets and get them having fun with cameras," explains Smith. "It's about demystifying the film-making process. We've got an awful lot of people out there making films who wouldn't normally get the chance to have them broadcast on TV."

One of the pieces regularly shown is a spoof kung fu movie and this is the only part of 'Flux' which has caused offence to the powers-that-be. Smith and his team regard the DIY style of film-making to be central to the identity of the programme and so, with the

addition of a few million bleeps, the martial

arts shorts stayed.

The club element is another essential part of the show's make-up. Not satisfied with simply turning up at a club with a camera to shoot "youngsters having fun and acting stupid", the programme makers decided to put on their own regular club events, with the two-fold effect of keeping a degree of control over the environment while being able to give something back to the people of Leeds.

"When we first started, we'd never really dealt with club culture before, so for Club Flux we hooked up with people who knew all about club promotion and booking DJs," says Smith as he unfolds a flyer for the club. "In Leeds, that turned out to be the Back To Basics and Up Yer Ronson crews. What we look for is DJs to come up here and not just play their regular Saturday night set."

With a list which has so far included jocks such as El Double, LTJ Bukem, Carl Cox, Ray Keith, Richard Fearless, Allister Whitehead and Jon Carter, and not forgetting a live set from Nightmares On Wax, Club Flux would certainly appear to have kept its finger on the pulse of contemporary clubland.

"We are basically trying to encourage the attitude that there is a lot more to today's dance music than just house," says Smith.

> "For example, we filmed Nightmares On Wax playing a really brilliant hip hoppy set and El Double playing this terrific jumpup set, neither of which you'd ever have seen on national TV before we came along.

easy to just slip into the trap of thinking that you have come up with loads of great ideas which nobody else could do," concludes Hugo Smith as a cautionary note to both

"It's actually terribly

himself and the "Flux" production team. "I don't think that is the case with us. Not at all. To be completely honest, we've simply had the opportunity to make this fantastic

programme and, in many ways, that's really all there is to it."

words Martin James picture Jamie Reid

'Flux' is broadcast on the ITV network. Check the press for details of dates and times in your area



Another 10 reasons to stay in and keep cool by Martin James and Lisa Carson

CHANNEL ZERO

Video Information Network

By Stephen Marshall

At long last, the video medium being used to its full anarchic potential. "Channel Zero" attempts to lift the lid on world corruption by enlisting a network of film makers intent on realising the free exchange of information. This excellent video magazine is instant, informative and stimulating viewing at its best. For more information check their web site at www.channel-zero.com [MJ]

VISUAL SAMPLER

By Mike Mills

Available via Mo' Wax Graphic designer and film maker Mike Mills is the talent behind The Beastie Boys' album sleeves and the graphic identity for the band's X-Girl shops. This "Visual Sampler" is a top collection of prints, posters



and stickers, all housed in a 12-inch record sleeve. Luckily, with designs created more as a concept than a simple advertising tool, you will not have to wade through endless dodgy album covers. (LC)

SHOUT

Italian Dance 'zine

Thankfully translated into English, this pocket 'zine shares an obsession with cyber-culture in its love of all things techno. Stefano Noferini talks about his latest ACV album, "From Here To The Moon", Jeff Mills chats via the Internet and Cronenberg's "Crash"



gets reviewed. Good graphics, too. Available from Redazione, Via Coppi 4, C 00179, Rome, Italy. (LC)

PRINCESS MINERVA

Directed by Yoshihiro Yamaguchi **AD Vision**

Okay Diana, now you have hung up your HRH bit, why not sit down and see what a princess should really be like? Minerva doesn't cry on television, she fights with tough female warriors before enlisting their help to rescue her bodyguard, Blue Morris. Violent, rude



and occasionally nude, Minerva could sort Camilla out with a flick of the wrist and a quick spell. Anime anarchy part 5,477. (MJ)

THE ROACHES HAVE NO KING

By Daniel Evan Weiss

High Risk

Beware those roaches who dwell behind the fridge. When Ira Fishblatt asks his girlfriend to live with him, he decides to renovate the entire kitchen in her honour. The now homeless and increasingly hungry cockroaches aren't too chuffed. They've lost their food supply and have to hatch a dastardly plan to get things back to normal. This book is a brilliantly funny homage to the king of all bugs. Kafka would have been proud. (MJ)

ESSENTIAL MIX

Radio One

Sunday, 2-4am

Radio One's "Essential Mix" keeps the heat on full throughout the summer, with guests like Norman Jay providing a Notting Hill Carnival warm-up on August 18, Derrick Carter on September 1 and Pete Tong live from Ibiza a week later. [MJ]

FROM JOY DIVISION TO NEW ORDER

By Mick Middles

Virgin Books

The history of Factory Records gets picked over and

bigged up. From the label's inception to its ultimate demise, Middles attempts to show the personality differences, or ego battles, while addressing many of the problems which beset Factory's eclectic approach. Check the sections on A Certain Ratio and on New Orders' Balearic eara for an insight into the roots of the UK club mentality. (MJ)



PHASIS

Dance 'zine info 0181-677-8106

A mightily cool 'zine with features on PM Scientist, techno commercialism, electro revivalism and an excellent dig at club flyers' overt sexism. Check out the weird comic strip and then check yourself into the psycho ward. Highly deranged stuff. (LC)



MILES AHEAD

Culture 'zine

info 0171-404-3159 Intended as a forum for up-and-coming and established individuals and organisations all actively contributing to contemporary culture, the second edition of "Miles Ahead" is packed with essential pieces. included are articles on X-Press Publishing, Mark



Stewart and the Certificate 18 jungle label. Forget the last issue, this is excellent. (LC)

TRAINSPOTTING

Directed by Danny Boyle PolyGram Video

Love it or loathe it, one thing is for sure. You can't

ignore it. The movie you've probably all seen by now is available to rent from your local video store. Will the translation to the small screen make it look even more like a promo? Quite probably, but who cares, because everybody I know fancies Renton. Which I reckon is quite a nasty little habit, actually. (LC)



FILM OF THE MONTH

THE LAST SUPPER (15)

Directed by Stacey Title

AS "Friends" vacuums up audiences on both sides of the Atlantic, it's difficult not to cry wolf when the formula is swallowed whole and regurg tated in choice chunks. But coming out the wrong end for a smiley "Friends"-style

experience is the houseshare movie from the dark side, "The Last Supper".

Five post-graduates invite a breakdown guy in for a bite after he's rescued one of their number on a soggy night. Over a dinner, the chat flows and the hapless



mechanic's opinions start to drift from those of his liberal hosts. In fact, they drift quite considerably. And, whoops, before you know it, he's got a big old knife stuck in his back. Brown bread and buried in the back garden, the pals see a golden opportunity to "make a difference".

In a set of dinner parties, to which they invite the cream of the "right off", they go about clearing away the chaff, Racists, sexists, pro-lifers, an anti-gay vicar, anybody on the wrong side of "right on" gets it. And that includes the librarian who doesn't appreciate "Catcher In The Rye". Frequently crossing the line between rationality and good taste, "The Last Supper" is a right barrel of laughs and it also tosses up a few good ideas. Oh, and any movie with a soundtrack by Devo's Mark Motherbaugh is okay by us.

Now, has anyone got Michael Portillo's phone number? We're planning a bit of a dinner party.

ALSO RECOMMENDED...

"Stealing Beauty" (15) is as lavish as you'd expect from Bernardo "The Last Emperor" Bertolucci. Revolving around Lucy (the very lovely Liv Tyler), a young American who travels to Italy to spend the summer with family friends. "Stealing Beauty" is an easy-going tale of discovery which will either put a little smile in your tummy or make you sick into a bucket. Whatever, when anyone says you can't live in films, just ask them how it is Bertolucci can. That will shut them up... Joseph King

MAN ABOUT THE HOUSI

Sometime KLF and Fire Island rapper RICARDO DE FORCE on his favoured forms of home entertainment



ON THE VIDEO

The last movie I watched was "Mortal Combat", which was absolute rubbish. I generally like well-directed American films. The Cohen Brothers and Scorsese are my favourite directors and "Fargo", "Dead Man Walking" and "Casino" are all damn good films. The best film I've seen recently is "Leaving Las Vegas". It's tragic but wicked.

ON THE BOOKSHELF

I mostly read graphic novels, you know, stuff such as "The Watchmen", "Sandman" and the Marvel comics. But the "National Geographic" is right up there, too. I'm currently reading "The Black Knight", another graphic novel.

ON THE COFFEE TABLE

It's a bit of a mess at the moment. There are some candles, a calculator, an ashtray, a French photo magazine, a bit of paperwork and a couple of graphic novels.

ON YOUR FEET

Nike win every time. I've just got two phat pairs of Nikes which you can't get in Britain yet. I can't remember their names, though. That's how fresh they are.

De Force's new single, 'Why?', is out now on ffrr. An album, 'Planets And Starz', will be out in November

Techknow Not quite sure what it's all about? Want to know how to join THE NET SET? Read on...

THE NET IS A GIANT GLOBAL COMPUTER NETWORK systems. With around 30 million users connected, it's akin to a city where you can meet new people, go shopping, find a job, chill out, obtain information and even take part in arguments about the new Robert Milessingle.

There are a number of aspects to the Net, but the big three are electronic mail, the World Wide Web and Usenet newsgroups.

Electronic mail (or e-mail) allows you to send and to receive messages over the Net. You can communicate with mates, with politicians, Prodigy fans or anyone else in the world, provided you have their address (the user@xxx.co.uk tag).

The World Wide Web (aka The Web or WWW) is an enormous, ever-changing series of multi-media pages which can contain text, graphics and sound. Name a subject and you'll find there's a Web page zipping around in cyberspace about it!

Usenet newsgroups are also fascinating bags of bytes. With discussion forums on thousands of topics, from music to flying,

the newsgroups attract hundreds of fans, trainspotters, info-seekers and those looking for a good row.

Sounds like fun? Well, if you'd like to get a piece of the Internet action, you'll need the following:

- · Cash. Self-explanatory.
- A computer. For the serious Web action, you should have at least a 486 PC with 4MB of memory (or an Apple Mac with equivalent memory), good colour support and a sound facility.
- A modem. This is the electronic box which translates the data which comes down the telephone line into what you see on the screen. Modems can be either internal or external and are graded by their speeds. A 14,400 bps (bits per second) modem costs in the region of £150. For faster 28,800 bps modems, you can expect to shell out about £200. Brand names to look out for include Sportster and Hayes.
- Internet access. Commercial companies provide you with a : connection in return for an annual or monthly fee (the average Nethead (0345-722-266)

know how to join THE NET SET? Read on...

for full access is around £10-£12 a month, plus an initial joining fee. Limited access can also be requested). Full access will give you a unique address and the ability to surf the Net whenever you so require.

There are currently 100 or so service providers in the UK, all of them competing for your modem space. It is advisable to shop around to see exactly what you will be getting for your money. Find out about the company's technical support. Are there any extra charges if you're on-line for more than a certain number of hours per month? Does the help desk stay open at weekends and after office hours? What's the story if you want to put up a home page? Are personalised e-mail accounts for families or groups of individuals available?

The most important point to consider is whether the company has a point of presence (POP) in your area. A POP is where you link into the Net and, if there's one in your area, you'll only pay local telephone rates when you go on-line, thus cutting down on your quarterly bill.

When you sign up, you will receive the necessary software to get on-line (such as TCP/IP or PPP software). You may also get

other software, such as a Net browser to give you access throughout the Web (the most common one in use at the moment is called Netscape), an e-mail program, a program allowing access to newsgroups (probably News Watcher), a file transfer application (like Fetch or WinFTP) and the Telnet application to allow you to log on remote computer systems. Once on-line, you can download the most up-to-date versions of these and any other software you require via Fetch or WinFTP.

Next month, we'll show you how to get the best out of the Web, where to go for the coolest info and a few little tricks to help you move around.

words Jim Carroll

Contact these Internet providers for further info on going on-line: Demon (0181-371-1234), Cityscape (01223-

566-950), Bogomip (0800-137-536), Easynet (0171-209-0990), Poptel (0171-249-2948), CIX (0181-296-9666) or

BYTES AND PIECES

★ The coolest posting of late (and the one with its tongue most firmly in cheek) was the one which did a compare-and-contrast between the highs from Vicks and the far sweeter smelling highs from essential oils



- ★ Did you know that two out of nine Ecstasy pills tested in Britain during April didn't contain a single trace of MDMA? Loads of other Ecstasy facts (as well as research papers on the drug) can be culled from E For Ecstasy author Nicholas Saunders' site at http://www.obsolete.com/ecstasy/
- ★ For a look inside the Ministry Of Sound's DJ box, check out http://www.ministry-of-sound.com
- ★ And if anything goes wrong with the turntables, there is always the Technics Frequently Asked Questions page at http://www.rg.media.mit.edu/RG/equipment/s11200.html
- ★ For a complete list of Pete Tong's essential selections, go to http://www.bbcnc.org.uk/radio/radio1/p_tong/index.html
- Ten minutes is all it takes to download the ace Massive Attack screen-saver from the Virgin Records' Raft, one of the best major label sites around. Get your Eurochild from http://raft.vmg.co.uk
- ★ If list-mania is your thing, you'll love what ambient guru Mixmaster Morris has up his modem. In amongst the tour dates and snazzy graphics, you'll find a full list of every record received by the DJ during 1994 and 1996 to date. Check it at http://www.southern.com/MMM
- ★ Keeping track of record releases from the Mo' Wax and Cup OfTea worlds is the mission impossible underway at http://www.warwick.ac.uk/~esvtk
- Full-on guides to Dublin clubs can be obtained from both The Event Guide site at http://www.dkm.ie/ and the multi-media specialists Cybernia at http://www.iol.ie/cybernia
- ★ Rounding up 15 years in the business, the On-U Sound home-page is at http://www.obsolete.com/on-u/
- For tasty hip hop, Latin or drum 'n' bass, Mr Bongo's record store presents plenty of reviews and recommendations at http://www.mrbongo.com
- ★ Not to be outdone, Tag Records can sell and ship prime house, techno and trance movers and shakers from their site at http://www.tagrecords.co.uk
- ★ http://www.grandroyal.com is the place to go for up-to-the-second Beastie Boys news and related topics
- ★ From 6pm each Monday, you'll get the official dance and club charts at http://www.dotmusic.com/RMhome.html
- ★ An essential stopping off point for all junglists is the bigup Breaks page at http://www.breaks.com where you can also get on the Breaks mailing list for up-to-the-minute attitude and news. Just send a subscribe message acroiss to breaksrequest@xmision.com
- Still on a drum 'n' bass tip, there's the Metalheadz sound files site over at http://www.obsolete.com/thereal/music/ metalheadz where you can get a taste of the label's magic from the likes of Photek, Hidden Agenda and Alex Reece

Mouse-traps of the month

Slice DJ Index

http://www.slice.co.uk/djs.html This is the perfect way to get the lowdown on that big name jock on his (or her) way to your home town before you shell out your hard-earned cash to see them in action. The Slice DJ Index offers detailed profiles and interviews with today's top deck wizards, producing a sparkling A-Z of the Technics' world with an insight into each DJ's careers to date, their musical style and even their personality. All we need now are their chart rundowns and their



Loaded Records

http://www.loaded_records.com/ The Loaded site mirrors the cool attitude and super-funky style we have come to know and love from planet Pizzaman. Mostly text-based at the present, there are some nice touches, like the explanation as to why the label no longer mails promos to DJs.

UK-Dance listserv@tgmcomms.co.uk

Going since 1992, this mailing list is an eclectic, informative and opinionated talking shop for all clubbers and dance fans. The site covers everything from techno and trance to door policies and morbid dead DJ rumours. UK-Dance is available as a twice-daily digest. Just send an e-mail to the above address with the message SUBSCRIBE UK-DANCE < your name> then sit back and prepare to be infuriated, amazed, irritated and informed.

Fly!

http://cerbernet.co.uk/fly/

A webzine on a junglist/jazz tip covering an ocean of features, reviews, news and views, from



WIB DESIGN

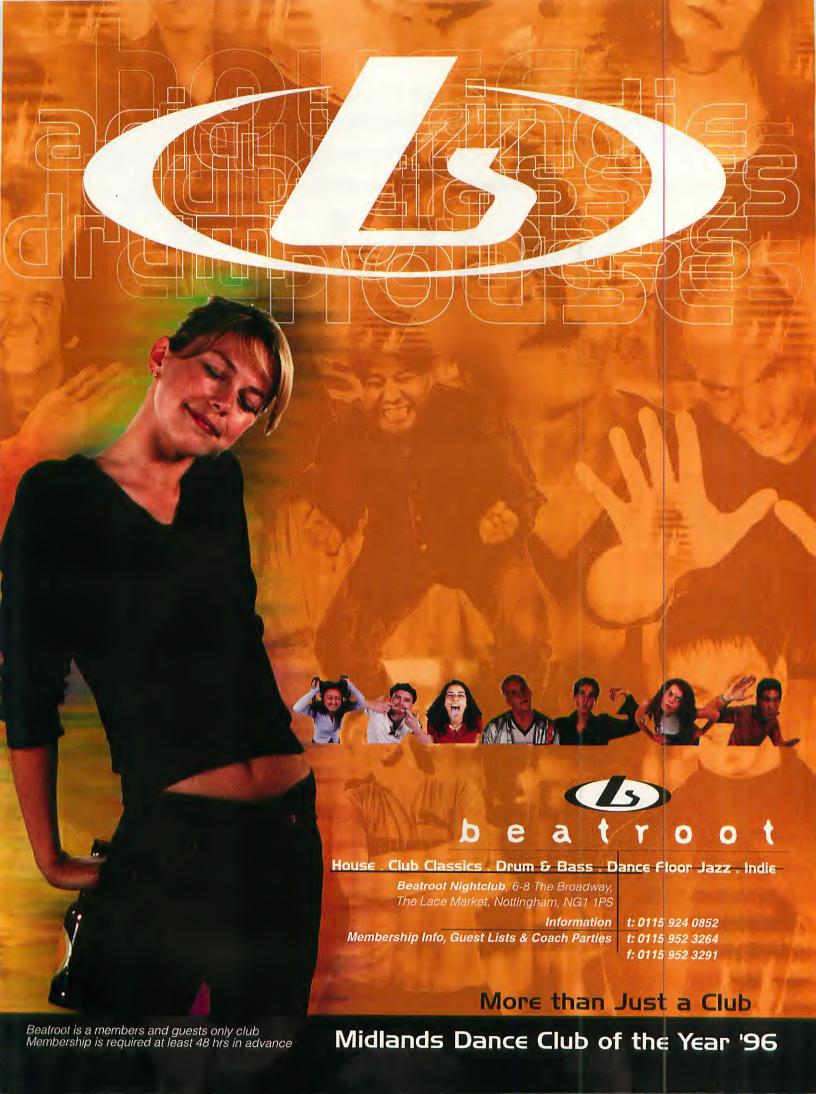
profiles of new imprints to more comprehensive features on the likes of Roni Size (and the Full

Cycle label), Flynn & Flora and Ninja Tune man Jonathan More. Matched throughout by tip top graphics and design.

Hotel deConstruction http://www.deconstruction.co.uk

After checking into this five-star hotel from the big kahoona of dance labels, you can make the most of such excellent on-site facilities as the nightclub (a leap to the swanky Cream rocket site), the restaurant (where you are offered an à la carte menu with singles as starters and albums as main courses) and the news section (information on tours, awards and the like). The great design and concept compensate for the rather basic nature of the information available.

favourite recipes.





Check out the sexy MIDI **RETROFIT** this season's best-dressed old synths

are sporting on the techno catwalks of the world

Ketro Unic

MUSIC MADE WITH MACHINES. THAT'S PRETTY MUCH WHAT THIS whole darn magazine is about. Synthesisers, samplers and drum machines, all happily chugging along in MIDI-induced harmony.

As time has gone on, a lot of people have grown tired of the sprightly, clean sounds of digital synthesisers, not to mention their tedious operating systems. They've been dusting down their ageing analogue equipment, once again falling in love with the wonderful unpredictability and endless twiddleability of Moogs, ARPs and Sequential Circuits synths, to name just a few.

The current popularity of these old machines is reflected in the kind of prices they fetch. Some 10 years ago, you'd have been lucky to get £50 for a second-hand TB 303. Now you can expect to pay 10 times that. But the trouble is, when you get it home, you can't find the MIDI port. Tough shit, pal, this baby ain't got one.

If you need to have these sounds in your studio set-up, then the choice is rather stark. You either go to Kenton Electronics, a Surrey-based company

which specialises in solving MIDI trouble, or you go to Kenton Electronics, a Surrey-based company which specialises in solving MIDI trouble.

Kenton was set up at the end of 1986 by John Price, a professional keyboard player who had previously tickled the ivories with all the greats, Cilla Black, Max Bygraves, you name 'em...

John had an Oberheim OBX, which he picked up in 1981, and he wanted it MIDI-ed.

"There just wasn't anyone around who could

do it," he explains. "Rod Argent Keyboards said they would do a basic, notes-only retrofit, but they wanted to be paid about £500 for the job."

John, an electronic boffin of some considerable ability, had already interfaced the synth to a Hammond. He realised all he had to do was sort the specific protocol for MIDI and the rest would be pretty easy. So it was that the old Oberheim was duly forced into the MIDI age. John was chuffed with the result.









"After that worked, I started getting enquiries from friends," he recalls. "So I decided to have a proper printed circuit board made."

THE RETROFIT

Here's what happened when EQ's own beloved Jupiter 4 was laid on Kenton's operating table for a full **MIDI** retrofit

- 1) The synth is opened up for the first time since 1981. Moths and other creatures fly out the back
- 2) Holes for the MIDI ports are drilled in
- 3) It's given a quick hoover for complete internal cleanliness
- 4) The MIDI board and converter are ready to be mounted
- 5) The MIDI board goes here...
- 6) The converter goes here...
- 7) An extra switch here takes clock speed from your sequencer
- 8) Hey presto, one ageing Roland Jupiter 4 is now a fully functional MIDI instrument for the Nineties...



Taking a short break from playing gigs to get Kenton off the ground, his early work included retrofitting a Prophet 5 which is now owned by Barrington Phelong, the man who composed the music for the "Inspector Morse" telly series. He also designed a special pair of gloves for Marillion, the rock band, which enabled the keyboard player to operate his synths by remote control.

At this stage, however, the company was still being run from John's home.

"We had synths everywhere, in the toilet, on the stairs... They literally took over the house."

Realising this situation couldn't go on, Kenton moved to their current location and were quickly dealing with a steady flow of Oberheims, Mini Moogs, Prophets and Junos. So how did John deal with the newer synths which came along?

"Well, Oberheims, Prophets, Junos and Jupiters are all vaguely similar, so we were able to adapt things pretty easily," he notes. "But there are others which have little in common, so we had to develop a different approach for them. For example, the Roland Vocoder and the Rhodes Chroma are totally on their own, as are the drum machines we started doing."

John remembers when the TB 303s first came in for retrofits. He also remembers when they first came out.

"When they initially appeared, a friend of mine who owned a music shop asked me to programme one because he couldn't do it. It was one hell of a task! I remember thinking, 'This will never catch on'."

Kenton are now retrofitting a 303 every couple of days or so. But with converter boxes rapidly becoming the most profitable part of the company's business, John admits the retrofits can be something of a headache.

"Some synths are so old that the very act of opening them up

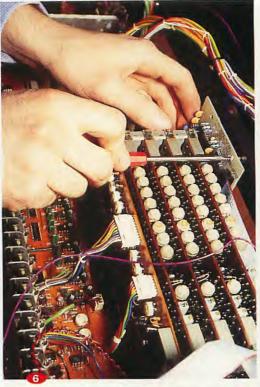
can cause a problem which then needs to be fixed. The Prophets are a real nightmare, the Oberheims are terrible and we had a CS-80 in here the other day which was... Oh, just unbelievable. People bring them to us straight out of cupboards, thinking there's nothing wrong with them. We get them on the bench and find they require lots more work than simply a retrofit."

It's certainly true to say that Kenton Electronics have played a part in the analogue boom by enabling old synths to be used in modern set-ups. If you've been considering

a retrofit, the best advice is to have it done soon, while Kenton are still offering this service.

With your freshly retrofitted machine, you can then join the illustrious ranks of other satisfied customers like Dave Angel, Norman Cook, Matt Black, Richard H Kirk and Richard James. The list just goes on and on and on...

For further information, telephone Kenton Electronics on 0181-337-033. Alternatively, you can drop them a line at 12 Tolworth Rise Road, Surbiton, Surrey KT5 9NN





KENTON PRO CONVERTERS

These days, the bulk of Kenton's business is making the Pro series of converters. These small black boxes are extremely powerful gizmos which enable a range of mono synths to be triggered via MIDI. At the basic end, there is the Pro Solo, a simple converter which will convert MIDI messages to CV/Gate. It also comes with an internal LFO. The Pro 2 meanwhile takes two MIDI channels—worth of info and can control two ageing mono synths in either CV/Gate or S-Trigger.

With approximately 300 units sold a year, the Pro 4 is the company's flagship. It can control up to 10 pre-MIDI devices at the same time. The most common pre-MIDI interface is CV/Gate and the Pro 4 can control four CV/Gate machines over MIDI. It also has capabilities to control synths with more uncommon interfaces, such as S-Trigger (which was used by Moog, Korg and the Yamaha CS series of synthesisers), DCB (Roland's pre-MIDI interface found on Jupiters and Junos) and EDP's unique system for connecting up the Wasp and Gnat synths. There are also a host of other features which are sure to appeal to the owners of more esoteric gear, making the Pro 4 a truly essential piece of kit for any well-equipped

analogue haven.

A BRIEF HISTORY OF MIDI

MIDI (that's Musical Instrument Digital Interface, fact fans) was initially developed in the early Eighties by a loose coalition of synthesiser manufacturers, most notably Sequential Circuits, Roland and Oberheim. Before then, manufacturers had their own methods of getting their various machines to communicate. SCI developed a micro-computer interface, Roland used CV/GATE sockets and a Jupiter 4 never spoke unto a Prophet 5. But in December 1982, after Robert Moog announced the new interface in a magazine article, the first MIDI-equipped synth, the Prophet 600, hit the streets. However, as with any new technology, it took a while for it to become an industry standard, and it wasn't until 1985 that MIDI was included in virtually all new products. This consequently left a slew of classic analogue synths which aren't MIDI equipped. But if you've got one of the following, Kenton can retrofit it:

Polyphonic Synths

Oberheim OBX, OBXa, OB8
Prophet 5
Memory Moog
Korg Poly 6, Poly 61
Korg Trident
Roland Juno 6, Juno 60
Roland Jupiter 4/6/8
Roland Vocoder VP 330
Yamaha PF 15, PF 10,
YP 40
Yamaha CS 70M, CS 80

Mono Synths Mini Mooq

Korg MS 10/20

CS 10/15/30

Moog Prodigy
Moog Source
Oberheim OB 1
SCI Pro-One
ARP 2600
ARP 2600
Roland SH 09,
SH 101
Roland TB 303

Drum Machines

Linn Drum Mk 2, Mk 3 Roland TR 808 Roland CR 78 Simmons SDS 5 Oberheim DMX



MUZIK 147 UPITER B



My Favourite Machine



Techno scientist MARK BROOM shows off an essential piece of gear

"MY favourite bit of gear is the Akai MPC 60 drum machine/sequencer/sampler. It actually belongs to my partner, Dave Hill. He's had it five or six years and it's only crashed once in all that time. And that was because of a power cut. You can leave it on all day without saving and it's as safe as houses. But the time it did go down, we lost a song which we had to re-write. It wasn't as good the second time around!

"It's a machine favoured by American house and hip hop producers, or so I'm told, which goes to show how good it is. Ha-ha! It's so easy to use and really quick. You can load your drums in, whether it's a 909, a natural kit or whatever, set the MIDI up and then you've got your 16 pads to bash away at until it sounds good. It's got quite a few other little features which I also like, particularly the shuffle mode which really swings

the track up. "We don't use a computer, although I have used one with some other people. I know they're good for sequencing, but they tend to crash and get lots of little problems with dodgy software. Whereas the MPC 60 goes on forever. It takes care of all the sequencing and the drum sounds for us, leaving the Akai S1000 to take care of the samples.

"I recently had a go on the new MPC 3000, which I really liked. It works on much the same principle, but has ironed out a few glitches and has some new features. I'd like to get one, but we'll definitely be keeping hold of the PMC 60 as well. "In my opinion, an MPC 60 and a Bass Station are all that you need to start making really good, minimal techno. A great machine."

Mark Broom's 'Angie Is A Shoplifter' album is released on the Pure Plastic label in September



TRICKS OF THE TRADE

THE ADVENT on how to make your records spin backwards at the flick of a screw

1 Want to make your turntable spin backwards instead of stopping when you press the Stop/Start button? Let The Advent show you how to perform this fine piece of techno trickery. First SWITCH OFF THE TURNTABLE AT THE MAINS. Now remove the platter and base plate.

be revealed. DO NOT TOUCH the motor in the middle with your screwdriver, as this will cause damage the crucial magnets.

3 Hunt down the screw as illustrated and turn it clockwise. The further that you turn it, the further backwards the turntable will spin when you hit the Stop/Start. The maximum spinback is two full revolutions. It's advisable to mark your start point before rotating with some nail varnish or a light scratch, so you can see exactly where to reset the screw when you want to use the Start/

Stop as normal.

4 Reassemble the decks. Now

slip on a tune, hit the Stop button and the record will revolve backwards up to a maximum of two revolutions before it comes to a halt. You can then press Start at any point and the record will

kick back in, this time playing the right way round. And all of your mates will fall to their knees in the belief that you are the new Jeff Mills. You won't have to pay for a drink all night.

The Advent's remix album, The Shaded Elements', is out on Internal on August 26









5. THIRD MAN - PLANET HUNTERS

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10. ZEE - DREAMTIME

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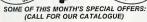
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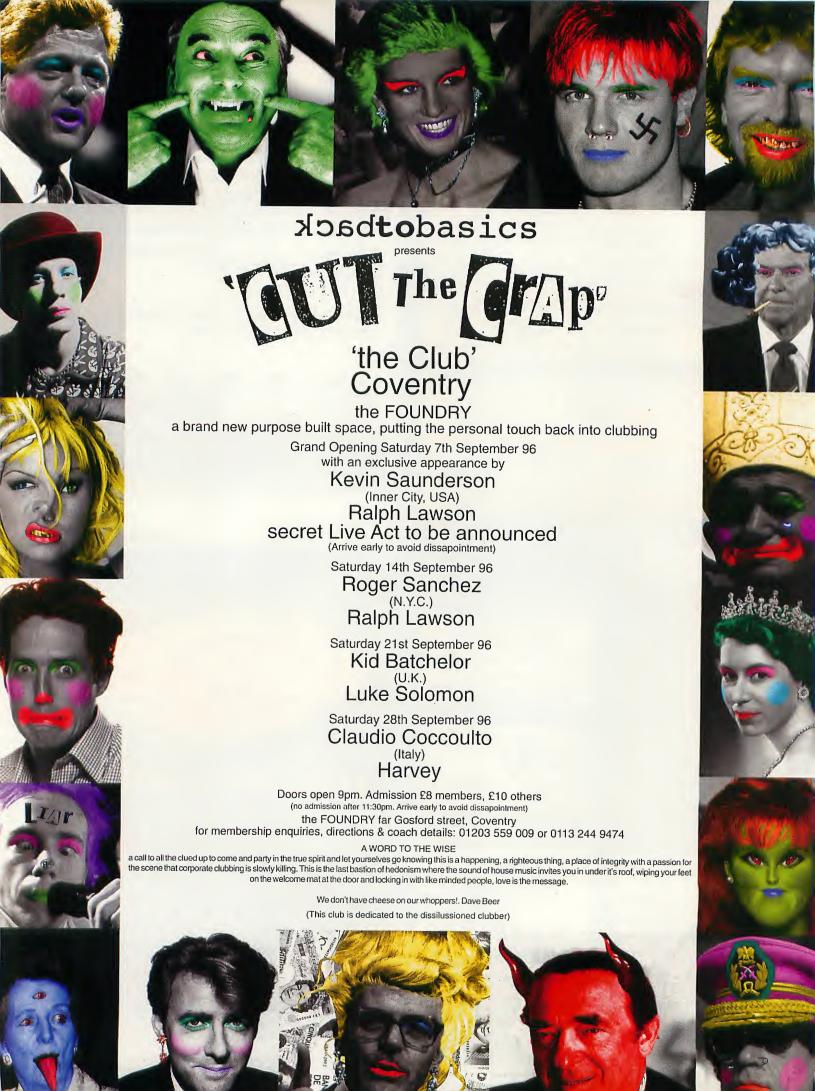
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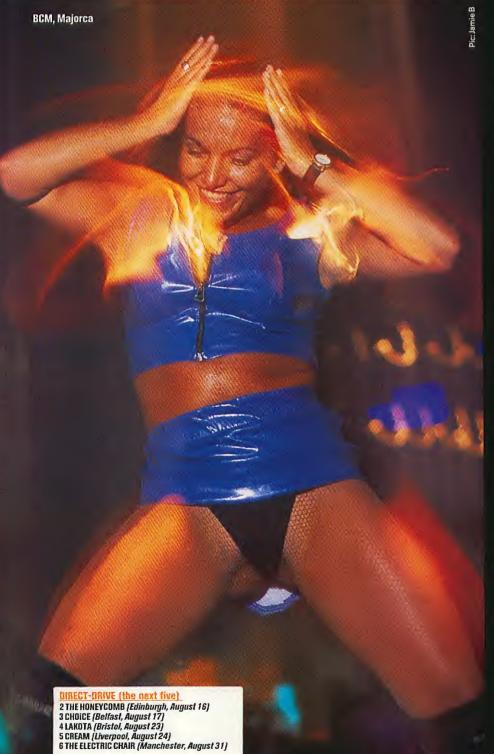
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Muzik's essential club guide

listings compiled by Rachel Newsome

Fax all club listings for next month (Wednesday September 11 – Tuesday October 8) to: 0171-261-7100 Please include full venue address and phone number



CLUB OF THE MONTH

EDINBURGH: REZV

Royal Highland Showground, Edinburgh 01661-844-449. 8pm-Bam **SATURDAY AUGUST 24**

WHILE it's taken a re-vamped, trendily ironic marketing campaign to impress the wonders of Iron Bru upon us, that other Scotlish über-invention, Rezerrection, needs no such hype. Both are based around the idea that if anyone knows how to party the hardest and longest, it's our tartan brothers and sisters north of the border. But for all its sophisticated advertising, Iron Bru is, after all, just another fizzy soft drink. Rezerrection, on the other hand, has all the ingredients of the real thing.

Now Into its fifth year, Rez, as it's been affectionately abbreviated, is a hedonistic 12 hours of heady hardcore deep techno, rolling drum 'n' bass and anthemic house. Then there's that solemn moment when Beethoven's "1812 Overture" kicks off the proceedings, which is

the proceedings, which is simply... Well, let's just say there are always a few tears in the house. Not to mention the highland bagpipes, the fireworks, parachute displays and ali-day/night carnival... In fact, Rez's trademark

has always been a truly diverse collection of basslines all pulsating under the one umbrella event. Set up by Paul Ludford and Keith Armstrong in 1990, when Carl Cox could be found playing next to N Joi and hardcore maestro Paul Elstak,

CATURDAL JUST ANGUST 1940 E SOOM & SOOM

maestro Paul Elstak,
Rez then went on to book the
likes of Richie Hawlin and Laurent Garnier while Tribal
Gathering was still just a glint in Paul Shurey's eye.
"I used to do lots of production work with guitar-based
bands," Ludford explains. "But one day, a mate asked
me to help put on a rave. I was so used to going to gigs
where people just stood around at the front with their

where people just stood around at the front with their arms crossed, that the difference in attitude completely amazed me. The crowd were out to enjoy themselves. The reason we've stayed here in Scolland is because the people are so wonderfui. They're very critical, but they still know how to party."

The line-up for Rez V is as follows: Dougal, Seduction, SS, Vibes, Randall, Rap, Force & Styles, Kid, MC Sharkey, Q-Tex, QFX, Lenny Dee, Slipmatt, Producer, Bass Generator, Scott Brown, Tom Wilson, Juan Atkins, Kevin Saunderson, Kenny Larkin, Blake Baxter, Mark EG, Bandulu, Slab, Spring Heel Jack, LTJ Bukem, Kemistry & Storm, Michael Dog, Evolution, Chris Liberator, Aaron Liberator, MC Teabag, Yosh, Michael Kilkie, Harri, Yogi Haughton, Scott Gibson, Billy Kiltie and Gareth Somerville. Haughton, Scott Gibson, Billy Kiltie and Gareth Somerville.

FOR A FULL LIST OF CLUB

WEDNESDAY AUGUST 14
BRIGHTON: THE WIG The Jazz
Place, infogra-841-221. 10-2am.
ESISZB U.With Ben Wilcox.
EDINBURGE; BACK TO BASICS
The Honeycomb. 10-late. With Colin
Gate, Rabh Lawson, Huggy and

Craig Smith.

LONDON: THE LOFT HQ. Info 0181813-5268. 9.30-3m. £5... The Funky
Technicions are at PM SCIENTIST
(Jazz Bisto. 10-3am. £5) with Damian
Lazanus and Zoe Richardson...
Leaf Records presents SCRATCH
(The split Info 171-438-6422 7-12.30am.
£5123)... Paul Woods and Jon
Pleased host PLEASED (Velvet
Underground. 10.30-3am. £5)... Luke
Solomon and Kenny Hawkes
play deep house with Simon DK
(DIY) at SPACE (Bar Rumba. 10-3am.
£5123)... Catch Terry Mitchell and
£5123... Catch Terry Mitchell and
£5123..

SHEFFIELD: THE DRUM CLUB The Republic 9-2am, £3.50/£3. Kenny Ken joins residents Selecta, Angel, Mista and Meena.

HURDSLAF AUGUST 13

BRIGHTON: HEAVON THE BASS
CONTENTE BASS
CONTENTS
CO

AMAICHESTER: BLUEPRINT
(South. Into 0161-861-7270. 10-2am.
64/82) Jascon Boardman busts the
borders of FU.N.K. with The Una
Bornbers and Scott (Shindig)...
NEWCASTLE: 6108 6And.
NEI Clut. 10-2am. \$4/83. With Christian Woodyatt.

BIRMINGHAM; SLAG Steering Wheel. Into 0121-6165-7551. 10-2am.
27126... John Hollis, Mark Jarman & Jem Aktinson host GRUNCH (The Venue. Info 0121-472-4581. 10.30-6am.
27126) with Kelvin Anderws...
Victor Simonelli, Tony Valker and Patrick Smoove RELEASTHE PRESSURE (Bonds, 9-4am. £6).
370am. 27.5015.50. John Stony Valker and Patrick Smoove RELEASTHE PRESSURE (Bonds, 9-4am. £6).
370am. 27.5015.50. Learn. £6).
Terry Mullen (Definitive) spins at CLUB FOOT (The Escape. Info 01273-726-11). 10-2am. £5(5).
BOUNTMEMOUTH; WUBBLE TOUR (The Academy, 9-1ate. £7155).

BRISTOL: TEMPTATION Lakota. 9.30-8am. £7/£6/£5. Alex P., Fabio Paras and Gayle San keep it hard entertain with big chooons. CHESTER: SWEET Blimpers. Info 01244-343-781.9-2am. £7/£6. With

raeme Park.

OVENTRY: KLASS The

Colisseum, Info 9973 882210, 3188-28m.
£8/£5/£4. Christian Woodyatt.

DUBLIN: TEMPLE OF \$50UNO
Temple Of \$50UNO
Temple Of \$50UNO
Temple Of \$50UNO
Stephen Mulhall.
EDINBURGH: PURE Venue, 10:30-38m. £7/£5. With Twitch, Brainstorm, The Bill and The Dribbler...

Dave Camacho, Craig Smith and Mikey Slirton groove on at \$50LEUSION (Honeycomb 10-late, £5).
GATWICK: 10 Y The Gatwick Manor. Info 0181-5802. 10-late, £7/£5.
GATWICK: 10 Y The Gatwick Manor. And Wiley Shirton groove on the Sollerusion of the School of the Schoo

Maddox and guests.

GLASCOW: SIAM Arches. 11-3am.

S.T. Melike and McMillan.

GUILDFORD: THE WORGLUB
Bejanglez B-3am. 26/25. Luke Neville
and Phil Grifford join The
Fabulous Hutchinson Brothers.

HEREFORD: Muldin't Burn

Info DIS-422-261. D) Vibs.

KIDDERMINSTER: TUT TUT
KINGHIS-422-261. E.S. Catch Allister
Whitehead and Wayne Good.

LEEDS: UP VFR BRNSIN Pleasure
Boms. 10-4am. 26127. Jeremy Healy.

LEICESTER: 600 DBYE GRUE.
WURID Street Ille. 19pm-3am.

E7150355. Tom and Jerry, Peer and
Simon Owen... Ampo and Javan
GINSOS. Tom and Jerry, Peer and
Gimon Owen... Ampo and Javan
GINSOS. Tom Ambo and Javan
GINSOS. Town Ambo and Javan
Kally Ambrit Wilbur and Hero UDA
take control at ABSIGUTE
(Dollsseum, Inio 0171-1502-0300, 110-8am.
E10157)... Grooverider, Andy C,
Brockle, Nicky Blackmarket,
Devicus D and guests flex their
viryl at OLB (12, Blatton Lame, into
Goode, Justin Robertson, Trevor
Rockcliffe and Steve Johnson
Select-a-citics at VUYAGER (Complex,
10-730am. £10126)... Nick Holder,
Terry Mullen and Barada throw
Forchistin Decords and attrow

Fatheadjam at ATHLETICO (In Billie Note 10-5am £81£6)... Luis Paris and Jon Casey host MAYBE BABY (Gloud £10)... Soulful vibes from Kitte, Abbey and Clive at IAZBAH (Square Room. 10-3.30am, £51£3)... a Definitive Records party at FLAVOUR (The End. 10-6am. £10/£3)... Nicky Holloway hosts THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am.£10/£3) with Paul Oakenfold... Graham Gold and Darren Pearce are at **PEACH** (Camden Palace, Info 0171-582-8629.

Colin Dale, Mark Dale and Marco Amaldi joinly host THE VISION (Soundshaft 10.30-late. £5)... Breeze, Steve Butler and Richard Frost rock at MADHOUSE (The forss. 10-Bain. £10)... Dy-na-mix host deepshockhousemusic at BACK BONE (Plastic People, 11-5am. £6)... Mrs Wood and Blu Peter reside at THE GRANGE (Heaven. 10-late. £9). MANCHESTER: BUGGED OUT! Sankeys Soap, 10-3am. £915... The Aloof (live) and Dear Thatcher get on it with James Holroyd... Craig Walsh, The Idjut Boys, Nipper, Jay Brown, Pete Robinson and Dave Rote dig out their HARDWARE (Haseina Info 161-286-5651. 10-3am. £7154)... Mr Scruff and Guy Gondwana do it for DUBISM (The Readhouse, Info 161-272-34m. cri. 3-am. £7154)... Mr Scruff and Guy Gondwana do it for DUBISM (The Readhouse, Info 161-137-3435, (10-3am, 23).
MANSFIELD: RIPE The Yard, 9-ram, £tb. Craig Campbell and Scott Bond.

Parks & Wilson.

NOTTINGHAMI: HOT LIZARD

Belbus. 16-3an. £5/53. Paul Wain,

Gary Marsden, Charles Webster

and David Smith. ERTH: WILDLIFE ICB Factory. Info 382-581-140. 10-3am. £8/£7. With NEWCASTLE-UNDER-LYME: VOYEUR Time & Space. 9-2am. £71£6. With Quiver and

Darren Stokes.

SHEFFIELD: RISE Leadmill. 104m. 2015.R. Renaissance Tour with
Danielle Davoil, lan Ossia, Chris
& James and Parks & Wilson...
K Klass, Gordon Kaye and Alan
Stevens get off it at MUSIQUARIUM
(The Republic. 10-4am. 57/156).

SOUTHAMPTON: CERT 18
Jullys. Info0378-863-111.9-2am.
ESISA453. Phil Perry, Trevor
Rockliffe and Betts are joined by
Jody and Leon Alexander.

STOKE-ON-TRENT: SIN CITY
Lett Bank Club. Info 01782-410-733.
Sanian and John Tarkon.
Senian Club. Info 01782-410-733.

F-2am. Sub.ka. wateroint poury.
Swajay and John Taylor.
SwANSEA: UP-F0R IIT The Escape.
Info 01034-012-570.9-4am. Mark
Sinclair, Danny Slade, Andy
Cleeton and Big.Al.
SwinDON: THE RUIT CLUB
Brunel Rooms. 9-3am. £7124. Paul
Bleasdale spins house, while
Kenny Ken and Daren Jayplay ARM: PUSSY GALORE'S FLYING REUS Tall Trees Hotel, 9,30-2am, £7. Dizire Dubfire, Amanda Hammond and Malcolm Dale.

BELFAST. CHOICE The Art College.
Into 01232-776-084.9-1.30am. £10.
Alan Ferris, Dee O'Grady and
Keith Connolly are joined by Russ
Gabriel. .. Dave Lambert, Mark
Jackson and Jay Kay show a little
WISDOM (The Network Cliu BEDFORD; GOD'S KITCHEN
Riviera Lights, Info 0873-733-376, 8-6am.
\$10,82. Tony G and Mark Russell...
Paul "Trouble" Anderson and
Richie Fingers guest at PICK YER
OWN (Miyaukees, Info 01296-682-386.

E12/93.50)... Boy George rules at REPUBLICA (Bakers. Info 0121-633-383. 11-38m. 28/5655) with Scott Bond and Andy Cleeton... Eat Static, Digitalis, Tsuyoshi and Skint Records, fest it up at SPACEHOPPER'S SECOND BIRTHDAY BIRMINGHAM: WOBBLE Venue. Into 0121-233-0339. 11-7am. 28/26. And y Montris, how Pleased And y Montris, how Pleased Wimmin and Andrew Weatherall join in the frolics. ... Jon Da Silva and Patrick Smoove have some EUN! (Stearing Wheel. Into 1012-1622-1332. Ill-late. £8)... Visit MISS.

resident Nipper "Deep" Downey.

BRISTOL: SATURDAY Lakora.

9:30-4am.£10f.8. TWA, Gordon
Kaye and Christian Woodyatt Main Entraine. £6155. I an Ossia.

BOLTON: THE OUTRACEOUS
THEATRE OF DANCE The Temple. Info
01 204-405-640. 10-3am. £10/58. With
Tim Lennox, Guy Oldhams and Lysa Carlson.

BRIGHTON; KINKY CASINO The Escape. Info 1773-726-31. 10-2am. 26.30 Chad Jackson joins Clarky, Pete and Marcus Saunderson...

THE PUSSY GR ELUB (The Zap. 10.30pm-3.30am. £7/£6.) with BURNIEY: JAMBARU Glub xpo. 7-2am. £10/£8. Alister Whitehead and Chris Coco. Te Que Club. 10-6am. £10/£9).

ACKPOOL: FEDERATION The

9-2am, £8½7, Boy George, DUBLIN: TEMPLE OF \$0UND Temple 0f Sound. 10.30-late, £8. Rozzo COAUMISTER PASSION The Emportum. Into 0330-015-278. Manumission night with Gryff & Jay and Seb Fontaine. DERBY: PROGRESS. The Edipse.

and Johnny Moy.

EDINBURGH; VIP YAP La Belle Angele. 10:30-3:30am. £6. Gareth Sommerville and Dave Brown. John Manchi and Davernen Mackie rock the house at £010URS (Glub Meradu. Info 01689-272-866.11-4am).

Sub Glub. 11-4.30am. £8. With Harri

and Dominic. IERSEY: UNKNOWN PLEASURES The Venue. Info 0153-422-421. John Graham on the decks. LEEDS: BACK TO BASICS Pleasure

Figure 1. Then to than 1. The same from the first f

LEICESTER: SOLUTION The White Room. Info 0116-283-4410. 10pm-3am. 27f.85. paul "Trouble" Anderson. LIVERPOOL: GREAM Nation. Info 0151-789-183. 9-2am. £1057. Dave Clarke, Allister Whitehead, Mark Moore and Norman Jay... The Surgeon and Jon Carter get together some serious technotacket at V00000 (051 Complex Info 0151-733-6097. 10-4am. £39.6957.). LONDON: 10-150. Info 0171-256-1758. 11-5am. £7. London. Nick James and guests provide an eclectic boogaloo with Graeme Fisher (Original Holy Rollers)... Brandon Block, Darren Stokes, Von and Oliver McGregory go groove surfin at CLUB FOR LIFE (Gardening Club. 2.1171-487-133. IL 33-6am. £15.512 Life Organ members)... James White and Alan Chamberlain host KNNSME. Marshall Jefferson, Jody, The Stickmen, Pete Holler and The Stickmen, Pete Holler and The Sychonauts... Rob Wood, Muzik's Michael Morley and Antony Bebawi host METB (Grays. 10-5am. 28156) with DJ Vadim (Ninja), Holistic Records and Kevin Beadle... Alex Handley (Sabrettes) demonstrates SEX LOVE & MOTION (Soundshaft 1996-489-04. 10.30:3.45am. 281677.155) with Keith Fielder, Russ Cox & Paul Tibbs... Claudio Coccoluto and Silvino Martinez are RULIN' (Ministry 0f Sound. 11-8am. £16/210)

with CJ Mackintosh... James Anthony and Martin Larner invite more guests to LUVIN' IT (Back Gafe, 9-38m)... "The Ashes" England Versus Australia night with Graham Gold, Steve Proctor, Mark Luvdup, Andy Morris, Phil Smart and Sugar Ray at JETSEI (Lalsure Lunge, 10-8m, 512510) with Pete Wardman, Terry Marks. Nick Hook and Joel Xavier in the Cockpit... Tall Paul, Tony De Vit, Malcom and lan Mare at TRADE (Turmills, 3am-Ipm)... Tony De Vit, Malcom and lan Mare at TRADE (Turmills, 3am-Ipm)... Tony De Vit, Brandon Block and Tom & Jerry Bouthine get sexy at MALIBU STAGEY (Hanove frand Into 1819-96-9132, 10-4-30am, 5102, ... Chris Good and Nicky Holloway are at THE VELVET UNDERGROUND (Yelvet Underground 10:30-4am, £10159)... Dubling uses some are considered.

Check the ambient jazz grooves at MARSHERE NOIR (Shillibers, Signaler, Johnny Freeman and Stuart Patterson host TIGERIILLY (The Double Bass Club. 10-3am. £10/£5)...

The Joses will but as worth the fall but as your and the fall but as on the fall but as one of the fall

8-2am £12£(10).

MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Foon 522.9. BC and Gilder.

MILTON KEYNES: UITRA VEGAS Winter Gardens. Info 01986-612-882.9-4am. £91£7. Anthony Pappa and Andy Carroll put the vibes in the house with Rick Long, Ashley, Nick Norman and Joseph.

Nick Norman and Joseph.

NEWCASTLE: SHINOIG Riverside. 9-3am. £71£6. Terry Farley and Charile Hall spin along side.

MEWCASTLE-UNDERLYME; SPOILT fine & Space. Info
885-245-407. 30-24m. \$2/87. Lisa
Loud and Chinis Lyons.

NOTINGHAM; HAVIN' A BALL
Bellux, \$334-48. £10/28. With Phil
Gifford, Jon Tumbull and Phil
Sagar... Tom Wainwright and
Steve Butler spin at THE HOUSE
(The House: 10-48s. \$18/87/28)
PAISLEY; GLUB 69 Ray's, 10Zamn, \$25. With Martin and Wilba.
PORTRUSH: LUSH Kelly's, Info
10/25-24/27. \$1-30am. \$7/26.
Laurence Nelson and Darren
Stokess work the floor.

READING; AWANT GARDE The Holy
READING; AWANT GARDE The Holy
Romss. Biol 07/24-580-684. 10-4am. \$5.

Arther Lot GATECRASHER The Arches, Info II 21-805-83m. E12410, with John Kelly, Mark Moore (from S-Express), DJ Sonique and Matt Hardwick all on the decks... Roc & Kato (New York) and Terry Mullan (Definitive) play deep house at HUTINE (The Republic 8.30-4am.

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Anthony Pappa Jon Da Silva, Nick Norman

Grant Plant & Full Residents

M.O.S @M Album Party in association with Strongbow Ice 🕱 Gatecrasher Lion (on the move) tour 17.08.96 24.08.96 31:08:96 07:09:96 14:09:96

Australian Master @ Vegas The Calm Before The 🏟 Storm Jazzy M, DJ Heaven & Breeze @ Vegas Residents Tea Party Part One

31:08:96

Tall Paul Newman, Seb Fontaine & Scott Bond @ Vegas

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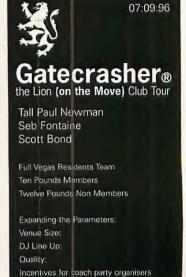
Jazzy M. DJ Heaven Breeze

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STAFFORD: SWOON The Moathouse. 9-2am. £10/£8/£6/£5. Dave Seaman and Mark Rowley. SWANSEA: ESSENCE Escape. Info 01834-812-570.9-4am. Danny Slade, Crain Bartlett and Dave Jones. SWINDON: FRISKY Brunel Rooms. 2am. £7/£6/£5. Chris and James. WARRINGTON: STREAM The World, 9.30-late, £7/£5. Sarah HB, Pete Ward and Andy Parker. WOLVERHAMPTON: UK MIDLANDS UK Midlands. 9-2am. £9/£8. Clive Henry, Ashley James and

Barry Ashworth. WORTHING: PURE SEX The Mansion House. Info 01705-642-764. £10/£7. Stu Rising and Steve

Conway spin YARM: CULTURE Club M. 9.30-2am. £5. Craig Campbell and Rod Roar join Darren Bouthier and Kareem.

SUNDAY AUGUST 18

EDINBURGH: TASTEThe Honeycomb. 11-3am. £5. Fisher and Price pack them in LONDON: SUNNY SIDE UP The Chunnel Club. 9am-8pm. £7/£5. Darren Pearce, Paul Johnson, Drew. . Rob Da Bank hosts the audiovisual SUNDAY BEST (Tearooms Des Artistes. 8-1am. 99p) with "Neil Down"... Goldie and Grooverider host METALHEADZ (The Blue Note. 7-midnight. £7/£4)... Danny Keith and Bluejean are at MMM CHERRY (The Vestry, 6.30pm late)... Kid Batchelor, Seamus and Phil Asher chill at THEBIG PICTURE (The Cross. Info 0973-623-012. 9-3am, £6/£5... Alex Knight and Stranger get down with THE WEIRO BEATS COLLECTIVE (Jazz

Bistro. 7-12.30am. £2).

BRIGHTON: FULL CIRCLE The Zap. 10-3am, £6, Residents Colin Dale

LONDON: CHILLIN' Riki Tik. 8-1am. Free, Jim Masters and guests.. Phil Brill and DJ Alice reside at CLUB TROPICANA (The Gardening Club. 9-3am. £5/£3)... James Lavelle, Gilles Petterson, Ben Wilcox and Debra continue with THAT'S HOW

IT IS (Bar Rumba. £3) ... Paul Harris and Nicky Holloway carry on at WORLD RÉCESSION (Velvet Underground. 10-3am. £5... Simon Price spins foxy music at ARCADIA (Madame Jo Jo's. Info 0171-263-1697. 10-2.30am. £5/£3).

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Violent Drum Sound System. . . Martin Larner resides at GDING UNDERGROUND (Rock Cafe, Info 0181-840-0616. 9-1am. £4/£3/£2).
NEWPORT: ULTRA VEGAS The Spirehouse, Info 01908-218-795, 9-4am. £10/£8. Eric Powell and Dmitri (Dee-lite) join Richie Long.

WEDNESDAY AUGUST 21 EDINBURGH: THE REPUBLIC The Honeycomb. 10-late. Rocky & Diesel take to the control.

LONDON: SPACE Bar Rumba, 10-3am. £5/£3. Luke Solomon and Kenny Hawkes play deep house with the Fat Cat Records crew, Alex Knight, Lee Grainge and Richard Thomas... Jon Pleased Wimmin and Paul Woods host PLEASED (Velvet Underground, 10.30-3am. £6)... Paul "Trouble" Anderson resides at THE LOFT (HQ. 0171-813-5266, 9.30-3am, £5)... Terry Mitchell hosts THE ELECTRIC UNDERGROUND (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2). . Randall explores the sonic outerworld at PM SCIENTIST (The Jazz Bistro. 10-2am) with Damian Lazarus and Zoe Richardson.. Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at BOOMERANG (Villa Stephano. Info 0956-833-249.10-3am. £5/£3)... Dust Records host the excellent D CLUB (Smithfields, Info 0956-616-693. 8-12.30pm. £2).

EDINBURGH: ZOOLOGY Wilkie House, 10.30-3am, free! Phil Alcock, Gordon Whitackar, Fatty and Dodge Howison... Dave Smith resides at MINISTRY OF CHOCOLATE

(The Attic. 10-3am, £3) with quests.

LONDON: SPEED Mars. 10-3.30am. £5. With Fabio... Carl Cox hosts III TIMATE BASE (Velvet Underground. Info 01403-267-376. 10-3am)... Rob Parish, Chris Oldfield and Pascha jam at QUADRAMANA (The Gardening Club. 10.30-3am. £5/£4)... Rohan. Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n' weird beats at ROTATION (The Blue Note, 11-late, £4/£3)... Atas Records spin phat grooves and chunky beatz at SNUFF (The Gardening Club. Info 0956-344-742.10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba, 10-3.30am. £7/£5. FLUID (The Cross. Info 0973-623-012. 10-4am. £6/£5.) with Luke Solomon and Kenny Hawkes MANCHESTER: BLUEPRINT

South. Info 0161-861-7270. 10-2am. £4/£3. Jason Boardman busts the borders of FUNK with Winston Hazel and T... Rob Fletcher hosts the HERBAL TEA PARTY (The New Ardri, 10-2am, £6). NEWCASTLE: CLUB GAGA NEI Club, 10-2am, £4/£3. Jon Da Silva NOTTINGHAM: LARGE PORTION Deluxe, 9.30-2.30am, £2.50. lan Tatham, Dave Congrove and

Martin Nesbitt... Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe all reside at THE GARAGE (The House, Info 0115-956-5324) with special quests.

ABERDEEN: THE SECRET GARDEN Joy. 10-2am. Jacqui Morrison and Harri explore. Craig Mac hosts FLASH (The Stork Club. Info 01224-780-279, 10-2am. DJS, Alan Nicholls and Maggie Mckeon keep it SWEET (Exodus. Info 01224-624-288.10-2am. £5/£3). ABERYSTWYTH: ALCHEMY Porkeys, 8-1am. Rob Vanden Marcel, Damage and Raggi BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse, 9-2am. £6/£5. KGB, Stuart Joseph, Steve Moule and Grant James. BATH: STREETLIFE The Hub Club. Info 0976-246-685, 10-late, £4/£3, With

Gerard and special quests. BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Jon Hollis and Mistress Mo. . Tom Wainwright comes to CRUNCH (The Venue, Info 0121-472-4581. 10.30-6am. £7/£6)... Tall Paul Newman rules at REPUBLICA (Bakers, 10-late, £8/£6/£5)... HOUSE OF GOD (Subway City, Info 0973-308-301. 10-6am, £6/£5)... Hector Romero (Def Mix) and Dean Savonne get down and RELEASE THE PRESSURE

(Bonds. 9-4am. £6).

BOLTON: THE OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640, 10-3am, £10/£8. With Tim Lennox, Guy Oldhams and Lysa Carlson.
BOURNEMOUTH: DUTER

LIMITS Ryvels. 9.30-2am. £5/£4. Paul Edge, Bazzer and Keith Fielder play funky techno for sexy people. BRADFORD: ASCENSION Lingards. Info 01274-730-032. 10-3am. £5. Tony Walker and Kareem. BRIGHTON: CLUB FOOT The Escape. 10-2am, £6/£5, Toronto's Stickmen spin a four-hour set... Eric Powell hosts SOUTH (The Zap. 10-5am. £7.50/£6.50)... Sean Quinn and Mike Panteli get into a groove at THANK FUNK IT'S FRIDAY (The Escape Club. 10-2am. £4.50/£3)... Off the wall beatz at PLANET MUFFLEWUFFLE (The Enigma. 10-2am. £4.50-£3).

BRISTOL: REVOLUTION Club Leo. Info 0831-493-455. 9.30-3am. £7. Jim

"Shaft" Ryan... Stacey Pullen, Sherwin Rice and Captain Samuel keep it hard but sweet at TEMPTATION (Lakota. 9.30-4am. £7/£6.) with residents lan Wilkie, Leon Alexander and Way Out West's Jody... Andre, James Infamous and Captain Samuel keep it moving at INFAMOUS (Club Loco. 4-10pm. £6)... Graig Jenson and Phil Gifford spin at KARANGA (13-21 Baldwin Street, Info 0973-339-992. 9-4am. £5/£4).

BURNLEY: STAR SPANGLED Club xpo. Info 01282-422-050. 9-2am. Tony Corless and Chris Byrne entertain with big chooons.

CARLISLE: PURR-FECT The Pagoda. Info 0122-844-667. 9.30-late. Paul Bleasdale.

CHESHAM: DEAD CALM Stage 2. Info 01494-775-675. 9-7am. £5. Mellow drum 'n' bass with Professor Stretch, Rainman and D'Ears. CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Fun! arrives in town with Matt Booker

and Steve Lawler.
COLCHESTER: DRGASSM0 The Hippodrome, Info 01206-763-342, 9-2am. £4/£5. Nigel Dawson, DJ Pants, John Martin and Tob

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/ £4. Rob Roar

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Dribbler and The Bill... Paul and Euan are at LIFT (Wilkie House. 10.30-3am. £7/£5)... Craig Smith and Mikey Stirton play soulful house at SOLEFUSION (The Honeycomb, 10-3am) GATWICK: JDY The Gatwick Manor.

Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests spin. GLASGOW: SLAM Arches. 10.30-3am. £6. Orde Meikle and Stuart McMillan... Zammo and Micheal Kilkie reside at THE RUMBA CLUB (The Tunnel. Info 01382-581-140, 10,30-3am).

HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. Younghead and Nicky Blackmarket.

HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. Tony De Vit and Sieter Rlice

JERSEY: DELICIOUS The Venue. Info 0153-422-921, 10-late, Allister Whitehead plays handbag KIDDERMINSTER: TUT TUT Knight 9-2am C5 Graham Gold LEEDS: UP YER RONSON Pleasure Rooms. Info 01 132-244-5521. 10-4am. £9/£7. Jeremy Healy continues. LEICESTER: G000BYECRUEL WOLRD Streetlife, Info 01332-372-374. 10pm-3am, £3/£2. Danielle Davoli and Paul Harris... The Babble jocks entertain at BABBLE SOUND SYSTEM (The White Room, Info 0116-283-4410, 10pm-3am, £6/£5).

Muzik's essential club

LIVERPOOL: EAST OF EDEN Eden. 9pm-2am. £7. Dave Camacho and John Ryan. . . Dave Ralph and Trix spin at FREQUENCY (Clear. 10-3am. £5)... Stuart McMillan gets together some serious techno tackle at **VOODOO** (051 Complex. Info 0151-733-6097.10-4am. £9/£8/£7). LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. Tanith (Berlin), Andrew Weatherall, Matt Tangent, Tin Tin and Steve Johnson... Paul Oakenfold, Jon Pleased Wimmin, Paul Daekeyne and Brandon Block get FRISKY? (Ministry Of Sound. 10.30-6.30am. £10/£6)... Juan Atkins, The Space DJZ, T23 and Mark Dale take control at ABSOLUTE (Colisseum. Info 0171-582-030<mark>0. 10-6am. £10/£7). . .</mark> ABDUCTION (Club UK. Info 0181-877-810.10-6am. £9/£7/£5).. Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at DLB (12, Dalston Lane. Info 0956-808-037. 11-6am. £10/£7) . . . Marcia Carr, Johnny Reckless and Muzik's Michael Morley host SEE THE LIGHT (Springs. Info 0958-285-692, 10-6am, £5) with DJ Disciple and Belgrave... Steve Lee, Vivien Markey and Luke Pepper host THE GALLERY (Turnmills. Info 0891-516-666. 10-7.30am, £10/£8)... Lekker, Joel Xavier, Nick Hook and wee Terry Marks host at WHOOP IT UP (The Gardening Club. 11-5am. £8/£6)... SOOPER BITCH (EC1 Club. Info 0171-226-7792.10-6am. £10/£4)... Sandeep, DJ Sneak, Kenny Larkin and "Evil" Eddie Richards add a little FLAVOUR (The End. 10-6am. £10/£8)...Pete Wiggs (St Etienne) and Norman Cook cut 'n' paste at THE BIG KAHUNA BURGER

(Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Darren Pearce guests at DELICIOUS (The Boulevard. 10-4a £9/£7)... N cky Holloway is at THE VELVET UNDERGROUND (Velvet Underground, 10.30-4am, £10/£8)... Keith, Abbey and Clive Allen are at JAZBAH (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3). ABSOLUTE (Colisseum. Info 0171-582-0300. 10-6am. £10/£7) with Eric Powell and Lee Grainge... Roy, Sequenci, Dean and guests emit a psychedelic TRANCEMISSION (Adrenalin Village. Info 0171-289-5446. 10-6am. £10 £8/£6)... Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and Ali B are at MAGIC BUS (The Blue Note, 10-5am, £8/£6)... Scott Mad and Rob Blake reside at SLINKY (Legends. 10-5am. £10/£7/ £5)... Graham Gold, Dave Lambert and Darren Pearce all reside at PEACH (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Soulful vibes from Kittie, Abbey and Clive at JAZBAH (Square Room. 10-3.30am. £5/ £3)... Nick and Dan Moog mix house, breakbeats and Moog mayhem at HOT CROSS NUNS (The Cross. Info 0181-933-4088. 9-3am. £2)... SOUL POWER (The Jazz Cafe. 11-2am)

with Fitzroy the Buzzboy...

Mix Tape Of The Month

NAME: Gian-Paolo Arnino. CONTACT: 01222-495-046. BORN: Cardiff. April 5, 1975.

EXPERIENCE: "I started collecting records in early 1994 because I'd bought loads of big name DJs' mix tapes and I wanted to track down out all the old records they played. I got some decks around the same time and started DJing in the back room at Cardiff's Hippo Club. Then I moved on toa Thursday night residency at a club in Penarth called In At The Deep End. It was there that I was introduced to American house. I'm currently a regular guest at the Spectrum night at The Welsh Club, which is more about experimental, innovative music, than straight-up house. FAVOURITE DJs: MAW, DJ Food and Funkmaster Flex. FAVOURITE CLUBS: Cream and Lakota, four years ago. FAYOURITE LABELS: Cajual, Phono, Nuphonic, Ninja and Prescription Underground.

ALL-TIME FAVOURITE TRACKS: Gat Decor - "Passion". Orbital - "Relfast"

CURRENT FAVOURITE TRACKS: Ashley Beedle Presents... - "The Uschi Classen Band", Glenn Underground - Daedae - "Free", "Essentials Volume 2", Glenn Underground -"Atmosfear", Wayne Rollins - "The Last Groove" FRUSTRATIONS: "There isn't much going on in Cardiff. There are more house nights these days, but it's all name DJs playing hands-in-the-air anthems. There are no clubs here playing inventive music. I'm trying to get a night together, but it's really hard. People are so wound up about Danny Rampling and his music. They don't know what else is going on. Nobody ever says, 'Lets go to Cardiff

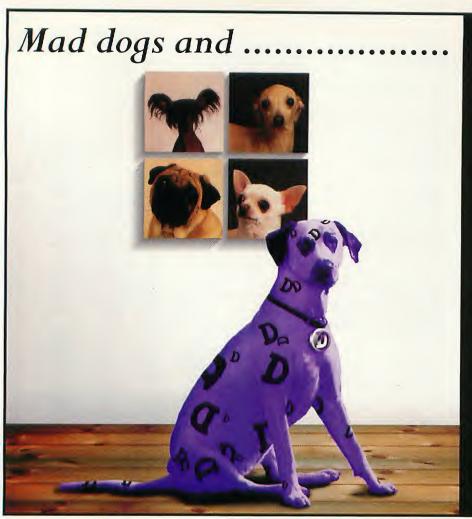
because there's a good trip hop night on'. Only, 'Let's go to Cardiff because Danny Rampling is playing'." MUZIK VERDICT

Now that the term house music has become mutually exchangable with pop music, which you're just as likely to hear pumping out of Top Shop as you are a top club, a backlash was inevitable. While

DJ SIMPLEX [Oxford] ANDY MORRISON [London] PHILLIP HOLDEN (Wakefield) JAYNE HARRIS (Inverness) SCOTT MARSH (Liverpool)

Gian-Paolo

there's a time and a place for everything, it's clear that this month's bedroom jock has gone against the commercial/ mainstream grain and moved in the direction of deeper house grooves from the likes of Cajual, Nuphonic and Paper. Mini-sensations like Lil' Mo Yin Yang's New Yorican outing on Strictly Rhythm and Mood II Swing's lush "Move Me" are rolled into a single seamless groove, which builds, holds back, then kicks in again, and at all exactly the right moment. Then there's Paper's "The Bridge" and Derrick Carter's Jus Trax workout with Chris Nazuka on "Wair A Pair", which combine to create a deeply jazzy "nu skool" (or whatever you want to call it) house vibe. The future sound of Cardiff? Quite possibly.



Distinct'ive Tou'r - resident Dj Richard Ford

Fri 16 Aug Live on air with Mix 106.6FM in the south at The Academy, Bournemouth, Tall Paul

Sat 31 Aug Fubar, Stirling, Marshall

Fri 13 Sept Up For It, The Escape, Swansea, Tall Paul, Sister Bliss

Fri 20 Sept Caos, Barnstaple, Tall Paul

Sat 21 Sept Scream/Northern Exposure, Plymouth, Sasha, Digweed, Maggot, Simon D, Hybrid

Sat 28 Sept Escape, Cardiff, Terry Frances, Paul Harris*

Fri 4 Oct Ripe, Mansfield, Tall Paul

Sat 5 Oct Club For Life, London, Kelvin Andrews

Fri 11 Oct Sketch, Bridgewater, Tall Paul, Sister Bliss

Sat 12 Oct The Canal Club, Broadstreet, Wolverhampton, Terry Frances*

Sat 19 Oct Passion, Coalville

Fri 25 Oct Creation, Stamford

Sat 26 Oct Unkown Pleasures, The Venue, Jersey Terry Frances*

For further information please call the respective venues

distinct ive

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SAUZINE





DOUBLE EGG



Trevor Nelson and DJ Twice Az Nice get funky at KAT KLUB (Bar Rumba. 10-4am. £7/£5)... T Money, Femi Fem, Dodge and Alex Baby spin hip hoppy, trip happy beats at BUTATION (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Colin Dale, Mark Dale and Marco Arnaldi host THE VISION (Soundshaft. 10.30-late. £5)... The Freakniks host KALIMBA (The Grosshar. Info 0171-727-5524. 9.30-3am. £4)... Cleveland City, Luke Neville and Tarun spin at LIFE'S A BEACH (The Cross. 10.30-6am. £15)... Mrs Wood and Blu Peter are both at THE GARAGE (Heaven. 10-late. £8).

MAIDSTONE: BENNY Atomic.
9pm-2am. \$27156. Frankie Foncett.
MANCHESTER: BUGGED OUT
Sankeys Soap. 10-3am. \$6155. Richie
Hawtin gets on it with James
Holroyd. . . Kemistry & Storm,
Nipper and Jay Brown get
together at HAROWARE (Hacienda.
Info 0161-256-5051. 9.30-3am. \$7154)...
Mr Scruff and Guy Gondwana
do it for the love of DUBISM (The
Roadhouse. Info 0161-237-3435. 10-3am.
\$3)... Beatle, TB, Jay Enn and
Medecine Man create ABSOLUTE
HAVOK (The Phoenix. 10-late).
MANSFIELD: RIPET he Yard. 9-2am.

MANSFIELD: RIPE The Yard. 9-2am. £6. Tony Clarke and Andy Morris. NEWCASTLE: CLUB EGGA NE1 Club. 10-2am. £4/£3. Christian Woodyatt.... Nigel Walker drops hard house and trance at WIVA (The Riverside. 10-late. £5/£4). NEWCASTLE-UNDER-LYME:

VOYUER Time & Space. 9-4am. £71£6.
Dave Seaman takes to the decks.
NORWICH: RETURN TO THE
SOURCE The Waterfront. Info 01603-764764. 10-late. £10. Sid Shanti, Han
Solo, Millennium, Michael Dog,

Souther the Waterfront. Into Utility-76: 764. 10-late. \$10. Sid Shanti, Han Solo, Millennium, Michael Dog, Warp and Doof (playing live) do their thang. NOTTINGHAM: HOT LIZARD

NOT TINGHAM: HUI LIZARU
Deluxe. 10-3am. £5/£3. Paul Wain,
Gary Marsden, Charles Webster
and David Smith. . . JFK jams at
THE SESSIONS (The House. 10-3.30. £4).
PERTH: WILDLIFE Ice Factory. Info
01382-581-140. 10-3am. £8/£7. With
Terry Marks.

PLYMOUTH: CYDONIA Club 0z. 10-2am. 23. Twilight Twins, Jeff Van Dyke, Kid Paul, Osaka and Flex. READING: CHECKPOINT CHARLIE Alleyeat Live. 10-late. £10/£9. DJ Sneak (Chicago), Jon Pleased Wimmin and Jon Carter.

RHYL: FRESH Brunels. Info 0175-345-025. 9-2am. \$6.50/£5.50, With Rob Tissera on the decks. ROMFORD: CULTURE SHOCK '96

Ilollywoods, 9-3am, 58/26,
SHEFFIELD; RISE Leadmill. 10-4am, 58/56, K Klass, Princess Julia and Danny Hussain . . . TWA, Mark Luvdup and Marshall get off their heads at MUSIQUARIUM (The Republic, 10-4am, 57/56).
SOUTHAMPTON; STICKY

PEACH Ocean Village. Info 01705-735-754.11-3am. £10. Simon Dunmore and Jon Coomer.

ST. IVES: FORBIDDEN FRUIT GRAND SUMMER BALL Burgess Hall. Info 0421-722-999. 8-2am. £9. Jamie Mascall, Al McKenzie and very special guests.

TOKE-ON-TRENT: SIN CITY
The Left Bank Club. Info 01782-410-733.
9-2am. £6/£5. Graham Gold joins
Sanjay and John Taylor.

SOÚTHEND: EUPHORIA Club Art. Info 01206-564-819. 9pm-2am. £6/£5. With Andy Baker and Paul "Jester" Hughs. SWANSEA: UP FOR IT Escape.

Info 01834-812-570.9-4am. Danny Slade pumps it up. SWINDON; ONE LOVE FIRST BIRTHDAY Brunel Rooms. 9-6am. \$12/£10. Jeremy Healy, Graeme Park and Tall Paul.

TORQUAY: DV8 The Monastery.

11.30-5am. \$7/\$5. Martin Pickard,
Adrian C, Jo Shiva and Jeff Bass.

WALSAL: DFF BEAT New World. Info

WALSAL: UIT BEAT New World, Info 0121-358-1038.9-2am. £2.50. Jon Harris, Carl Morris and lan Bowyer. WATERFORD: CAN'T STOP Man Fridays Info 00-252-51-52-659. 10. late

Fridays. Info 00-353-51-57-453. 10-late, \$5. Mickey Barry and Nailer. WIGAN: DREAM WITH DESIRE Keals Ave. Info 01942-514-608, 9-dam. \$8. Malcolm Charles, Lee Turner

and Chris Platt.

WOLVERHAMPTON:
ABSOLUTELY FABULOUS Delerium
Info 01902-713-451

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am, £7. DJ Heaven, Amanda Hammond and Malcom Dale.

SATURDAY AUGUST 24
ABERDEEN: L'AKIMBO Exodus.
Info 01224-624-288. 10-2am. £6/£5.
Simon J and Jonathon J... Bob
Jeffries and Billy Davidson
CELEBRATE LIFE (Jøy. 10-2am).
ALDERLEY EDGE: PENELOPE
PITSTOP'S Millennium. 10-3am. £10.
Nev Johnson, Jason Herd, Rob &
Pat Drury and Craig Jon.
BASINGSTOKE: CLUB
ADBENALIN The Playground. 9-2am.
£8/£7. Ramos, Spinback, NS, X
Fade and MC Ninja.
BEDFORD: THE BAD TASTE BASH
BWigtal Links Info 101908-£73-117. 9-5

BEDFORD: THE BAD TASTE BASH Riviera Lights. Info 01908-673-117.9-5 am. £10/£8. John "00" Fleming and friends... Jim "Shaft" Ryan and Tyrone De Savrey guest at PICK YER OWN (Miwaukees. Info 01296-682-366.9-6am. £8).

BELFAST: WISDOM Netwerk. 8late. 96. With Anthony Pappa, Eamon Beagon and Sean McCann... Keith Connolly and Alan Feris guest at CHOICE (The Belfast Art College. Info 01232-776-084 9-late. \$10)

9-late. £10).

BIRMINGHAM: WOBBLE Yenue.
Info 0121-233-0339. 11-7am. £0/£6.
Residents' night with Phil Gifford,
Si Long, The Lovely Helen and

Matt Skinner Visit MISS MONEYPENNIES (Bonds, 9,30-late, £12/£9.50)... REPUBLICA (Bakers. Info 0121-633-3839.10-late. £8/£6/£5)... Danny Rampling and Steve Lewler have some FUN! (The Steering Wheel. Info 0121-622-1332. 10late)... Paul Oakenfold, Quivver, Parks & Wilson and Matt Booker throw a Perfecto Party at CREAM (Que Club. 10-6am, £18). BLACKPOOL: FEDERATION The Main Entrance, £6/£5. Tasty Tim. BOLTON: THE OUTRAGEOUS THEATRE OF DANCE The Temple Info 01204-406-640, 10-3am, £10/£8, With Tim Lennox, Guy Oldhams and Lysa Carlson BOURNEMOUTH: BUMP AND

HUSTLE The Pavilion Ballroom. 8-1am. £9/£7. Marques Wyat (LA), Simon Dunmore and John Coomer.

BRIGHTON: Sister Bliss selects the disks at KINKY CASINO (The Escape. 10-2am. 6£/£2)... THE PUSSY CAT CLUB (The Zap. 10.30pm-3.30pm. £7/£6) with resident Nipper 'Deep' Downey... Danny Jones and Eddie Templeton host BEATS WORKIN' (The Retreat. Info 01273-738-527.10pm-2am)... Brian Norman frys the phat at the SOUL KITCHEN (The Beachcomber, 10-4am, £4.50/ £3.50)... Fat City/Grand Central party at VIBEZ EXPRESS (The Concorde, 10-2am, £5/£4.50) with Mr Scruff, Mark Rae and First Priority. BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. John Kelly and Tony Clarke.

BURNLEY: JAMBARU Club xpo. 7-2am. \$10/58. Jeremy Healy. COALVILLE: PASSION Emporium. Info 01530-815-278. 9-6am. \$7.50. Chris & James and Rob Tissera.

CORNWALL: GOODBYE CRUEL
WORLD The Shirehouse. Info 0976-203742. 10-late. With Jon Da Silva and
Simon Owen.

COVENTRY: KLASS The Colisseum. Info 0973-882-210. 9pm-2nm. £6/£5/£4. Rob Roar, Banj and Jonathon. DERBY: PROGRESS The Eclipse. 9-2am. £8/£7. Mark Moore and Smokin' Jo join Chris and James. DUBLIN: TEMPLE 0F 50UND Temple 0f Sound. 10:30-late. £8... Luvdup and Andy Carroll hit the decks EVERY FRIDAY HONEY (System. 10-late. £8/£5). EDINBURGH: REZ V Royal Highland

Showground. Info 01661-844-449.8-8am. Mega action from Bandulu, Slab, Spring Heel Jack, LTJ Bukem, Kemistry & Storm, Manu Le Malin, Juan Atkins, Kevin Saunderson, Kenny Larkin, Blake Baxter, Yosh, Michael Kilkie, Randall, Rap, Dougal, Ruffneck Alliance and Dye Witness all in the house... STRIPPED (La Belle Angele. 10.30-3.30am. £6) Zammo and Kris Keegan... Pete James and Ghost LUVIEY! (Wilkie House. Info 0171-708-4228. 9.30-3am. £7)£5).

FORMBY: CHARLIE'S ANGELS
Shorrocks Hill Country Club, 9-2am, £10.
Griff and Pat Drury.

GILLINGHAM: LARGE AS LIFE
Upstairs. 9-2am. Dominic Moir,
Robbie Collins and Dean Wilson.
GLASGOW: SUB SATURDAYS Sub
Club. 11-3am. 28. With residents
Harri, Dominic and Ocean.

HASTINGS: PIER PRESSURE ALL-DAYER The Pier. 2pm-2am. £10. Sister Bliss, Nancy Noise, Jay Chappell, Danny Howells, Anthony Coombs and Alex Hamilton. HUDDERSFIELD: BABALONIA

Beyond Beach Babylon, 9-2am, £10/£8, Dave Seaman and Keith Boynton. HULL: DEJA VII The Room, 10-4am. Ian Ossia, Matthew Roberts and Terry take over.

IPSWICH: UK IPSWICH UK Ipswich. Info 01473-232-579. 10.30-late. £6/£5. Mickey Finn, Kenny Ken, Peshay,

Swane, Mick Bolton and Banks present The Final Flight JERSEY: UNKNOWN PLEASURES The Venue. Info 0153-422-921. TBC. KENT: BABY LOVE Polo Club. 9-2am Athos and The Boot Boys. Goldie Grooverider Roni Size Graham Gold, Seb Fontaine, Daz Saund, Blu Peter, Colin Dale, LTJ Bukem, Doc Scott, Peshay, James Lavelle, Pizzaman's Norman Cook and The (Primal) Scream Team celebrate those crazy hazy days of summer at THE WORLD OF DANCE (Lydd Airport, Info 0171-613-4768. Noon-7am). LEEDS: BACK TO BASICS Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10. Ralphi Rosario, Roy The Roach and Nick Simpson join Ralph Lawson, Huggy and James Holroyd... THE ORBIT (After Dark. Info 01132-523-542. 9-2am. £10/£8) with John, Nigel and Mark. . . HMC are at CLUB MEX (Mex. 9-3am. £5/£4.) with Carl Bedford and Dean Martin... B to the D provides a black music fest at PEACH (The Dubterranean, Info 0113-247-0909. 2-6pm. Free)... Frankie Felliciano and Dave Haslam join Miles Hollway, Elliot Eastwick and Jason Boardman at HARD TIMES (Nato. Info 01924-488-220. 10-6am. £12). LEICESTER: SHOPPING Streetlife. Info 01332 371374. 10pm-3am. £7/£6/£5... Elliot Eastwick plays **SOLUTION** (The White Room. 10pm-3am. £7/£6). LIVERPOOL: CREAM Nation. Info 0151-709-1693, 9-2am, £10/£7, Radio One "Essential Mix" tour with Pete Tong, Boy George, Doc Martin, DJ Sneak, Allister Whitehead, Justin Robertson, Rocky & Diesel and LTJ Bukem. Stuart McMillan and Mark William get together some serious techno tackle at VDODOO (051 Complex. 10-4am. £8/£7).

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. Hacienda Party with CJ McKintosh, Graeme Park and Norman Jay... Logan, Nick James and guests provide an eclectic boogaloo at LOCK IN (Plastic People. Info 0171-256-1758. 11-5am. £7) with Josh (Schatrax)... Seb Fontaine, Luke Neville, Craig Richards and Dizire Dubfire host MALIBU STACEY (Hanover Grand, Info 0181-964-9132. 10-5am. £12) with Jim Shaft" Ryan, Seb Fontaine and Mark Moore, ... Laurence Nelson. Judge Jules, Nic Lovuer and Phil Mison go groove surfin' at CLUB FOR LIFE (Gardening Club 2. Info 0171-497-3153. 10.30-6am. £12/£10 Life Organ members)... James White and Alan Chamberlain host KINGSIZE (Complex, 10-5.30am, £12/£10) with Sister Bliss, Aldo Bendo (LA), DJ Disciple (NYC) and Noel Watson... Gilles Peterson, Ben Wilcox, Paul Bradshaw and special guests jet offon their monthly trip to the FAR EAST (The Blue Note. 10-5am. £8)... Rob Wood, Muzik's Michael Morley and Antony Bebawi host METRO (Grays. 10-5am. £8/£6) with Herbert/Wishmountain, Pork Recordings and Patrick Forge...
TIGERLILLY (The Double Bass, 10-3am. £10/£5)... Judge Jules, Pete Wardman, Andy Morris and Phil Perry are at JETSET (Leisure Lounge. 10-6am. £12/£10)... RELEASE THE PRESSURE (Paramount City. Info 0171-287-0503. 9-4am. £10/£8)... Nicky Holloway resides at THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8). Keith Fielder, Russ Cox and Paul Tibbs celebrate the SEX LOVE & MOTION THIRD BIRTHDAY PARTY (Soundshaft, Info 0956-438-004, 10.30-3.45am, £8/£7/£5)... James Anthony

and Martin Larner invite more guests to LUVIN' IT (Rock Cafe. 9-3am)... UNITED KINGDOM (Club UK. 10-6am. £12/£10)... Tall Paul. Tony De Vit, Malcom and Ian Mreside at TRADE (Turnmills. Info 0171-250-3409. 3am-1pm)... AWOL (SW1 Club. Info 0171-613-4770. 10-6am. £12/£10).. Craig Dimech resides at THE SATELLITE CLUB (The Colisseum. 10-6am. £12) with Paul Gotel, Nancy Noise and Nicky Holloway...
TINKER BELL (Club EC 1, 10pm-6am. £10)... Tony Minvielle joins in at MESSIN' AROUND (Jazz Cafe, Info 0171-916-6622.11-2am)... Craig Burger Queen, Darren Darling, Tasty Tim and Miss Dusty spin at BAMBINA (The Eclipse. Info 0171-734-7110.11-5am. £12)... Marky P, Sam Hambali, Derek B and Ben Bellman play glam garage at EYEBALL ARIZONA (Subterania. Info 0181-961-5490. 10.30-3.30am, £10)... Happy hard core, intelligent drum 'n' bass and old skool house provide the soundtrack at LABYRINTH (Info 0171-247-0789. 11-6am. £10/£8/£6)... Darren Pearce, Dean Savonne and Graham Gold drop plastic at TRINITY'S FIRST BIRTHDAY (The Chunnel Club. Info 0181-305-2017. 10-6am. £8) with a live PA from Heller and Farley... Danny B and Matt Jay plunge into the unknown at @TMOSPHERE (Music Box. Info 0973-296-388. 9-3am. £3)... D Makk and 2 CV spin drum 'n' dub at SATURDAYS (The Plough. 8-late. £3/£2)... KCC, Nick Loveur, Ben Davies and Emma Frisco ask for MILK 'N' 2 SUGARS (The Cross. 10late)... Roc & Kato (all the way from New York), Harvey, Lofty, Dave Hill and Stuart Paterson get into the HAB T (Info 0181-876-5890. 10-4.30am. £12). Ring for venue details... Jon Dennis and Brent Nicholls sound like they're MADE IN HEAVEN (Heaven, 10-late/ £8/£7£6). MANCHESTER: A CELEBRATION OF TEN YEARS OF HOUSE Hacienda. 9.30-3am. £12/£10/£9. Bobby Langley, Paul Jude, John McCready and Dick Johnson... Jeremy Healy, Allister Whitehead and Boy George swing their and Boy George swing their handbag at GOLDEN (Sankeys Soan, Info 01782-621-454, 9.30-4am, £12/£10) with Dean Wilson and Pete Bromley... Bowa, Roo, John Waddicker, Paul Walker, Absolute, John McCready, Patrick Smoove and Q-Tex celebrate LIFE (Bowlers, Info 0345-573-521, 8-2am, £15.)... Planet Janet host HOLY CITY ZOO (Holy City Zoo. 9.30-2am. £10)... Da Intalex' Marcus, Harvey Jones, Jamac and Inky play drum'n bass 'n' percussion at PLANET DRUM (The Phoenix. Info 0161-273-3435 10-3am. £4) with The Funk Boutique, Derek C, Stefano and Beatle dropping electro-chemical funk upstairs at DEEP FRIED... RECONSTRUCT (Club Code. Info 0161-236-4899. 10-3am. £8/£5) with Scott Rutherford and Christopher Blue... Firdos and Si G cram both ears with Mike Chadwick at STEREO (South. Info 0161-861-7270, 10-late, £6/£4). MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Doc Scott, Addiction and Mouly mix it down. MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-612-262. 9-4am. £9/£7. Jon Da Silva and Nick Norman put the Ultra vibes in the house with special guests Rick Long, Ashley, Nick Norman and Joseph.

NEWCASTLE: SHINDIG Riverside. 9-Jam. £7/£6. Stacey Pullen,

Muzik's essential club

Scott Mac and Dominic Muir

play alongside old muckers Scott and Scooby.

OF THE MONTH

LORD G - TEN FOR TODAY
C&CMF - "Latinos Del Mundo" (urknown)
F CUTLASS - "You & You" (acetate)
BYO FEATURING CRETAL WATERS - "In De

Genetic [Remix]" (Mercury)
ERICK MORILLD PROJECT - "Jazz It Up"
(Strictly Rhythm)
NU CDLORS - "Desire" (Polydor)
MICHAEL PROCTOR - "Love Don't Live"

JERALD DAEMYON - "Summer Madness"

(Peppermint Jam) EVERYTHING BUT THE GIRL - "Wrong" (Atlantic) KIMARA LOVELACE - "Only You" (King Street)

BORIS DLUGOSCH - "Keep Pushin"

LORD G, the creative New York DJ who combines Latin and salsa with deep house, is Muzik's man of the moment

WHEN AND WHERE WERE YOU BORN? On the Lower East Side of New York. June 18, 1974. HOW DID YOU START DJING?

I had a friend who used to be a DJ when the early house tracks first came out. My mum saw me hanging out late with my friends and saw how I was into the DJing scene, so she bought me a pair of turntables for my 15th birthday. I first got into clubs through handing out flyers. Anything to get closer to the club scene. Then one of my friends started up a night called Cafe Con Leche

at the Canceteria. One of the promoters got hold of a tape of mine and I ended up getting a slot in the backroom. I was about 17. From there, I was asked to spin all the time. WHAT WAS THE FIRST RECORD YOU EVER

BOUGHT? It was a track called "Seduction". I can't remember much more than that, I'm afraid. AND THE LAST?

A Brazilian batucada compilation called "Songs Of The Flavelas". WHAT CHANGES WOULD

YOU LIKE TO SEE IN THE CLUB SCENE?

NEWCASTLE-UNDER-LYME:

SPOILT Time & Space. Info 0385-245-

402. 9.30-2am, £9/£7. With Mike E

Bloc and Chris Lyons.
NORTHHAMPTON: NY-LON

The Vault. Info 01604-603-508. 10pm-

2am. £6/£5. Darren Coates and

NOTTINGHAM: DELUXE Deluxe.

Nigel Dawson and Griff... Parks

& Wilson, Cleveland City and Chris Anslow spin at THE HOUSE (The House. 10-3.30. £10/£9/£8)... Tim

& Laurie, Chris & James and Lisa

Loud play LOST IN MUSIC (Paradise.

Brancaccio rock the SANCTUARY

PRESTON: CHEEKY MONKEY The

Institute, 10-2am. £5. With Adam Southwood and Dave Williams.

SHEFFIELD: GATECRASHER The

9.30pm-2.30pm. £8/£6)... Stormin' D, Skol, Rooster and Luke

(Grays, 6.30-5pm, £6/£5).

PORTRUSH: LUSH Kelly's, Info

01265-822-027.9-1.30am. £7/£6.

Luvdup join Col Hamilton.

9.30-late. £10/£8. With lan Ossia,

Neil Parnell.

I feel the scene really isn't where it should be because of the club owners. Most of them would rather pinch a penny than have good music. If there's a good OJ, they won't pay him the money he's asking for. They'd rather get a \$50 DJ and hand him a floor of 2,000 people. Also, it would be good if some of the DJs were more into songs, as opposed to just beats and noise. WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

My strength is that I was brought up in an ethnic neighourhood

so I learnt to appreciate all types of music. My mum has always been into Latin and salsa, so I learnt to love percussion and rhythm. A lot of

DJs don't have that feel for rhythm. My weakness is a lack of knowledge of the classics.

Being so young, I missed out on the whole Paradise Garage and Loft era, so I can't really provide what Morales and Knuckles come up with when they go on a classic ride.

AM:PM, Strictly Rhythm, Sneak Tip and Cutting.

Lil' Louie Vega, Dave Morales, Danny Krlvit, Emma from Japan. Some people say Emma's my Japanese clone.
FAVOURITE CLUBS TO PLAY? Club Gold (Japan), Sound Factory Bar (New York), Vinyl

(the old Shelter, New York).

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd still be driving an ambulance. Before this, I used to be a medical technician, answering 911 emergencies.

WHAT NEXT FOR LORD G?

I'm just trying to put out some really good music, production-wise. We're working on a Cafe Con Leche record. I'm also coming to London in September.

Lord G spins every Friday at the Templo night at Club Vinyl, on Saturdays at Bang at the Palladium and on Sundays at Cafe Con Leche at Club Expo, all in New York City

World. 9.30-late. £7/£5. Tony Walker, Pete Ward and Andy Parker.
WATERFORD: SEVENTH

HEAVEN The Metroland. Info 00353-515-5787. 10-2am. £6. With Paul Flynn and DJ Orange.
WOLVERHAMPTON: UK

MIOLANDS, UK Midlands, 9-2am. £9/£8. WORCESTER: SPLOSH Zig Zags. Info 01299-403-996. 9.30-2am. £5/£4. Deepest underwater house with Andy Roberts, Captain J Sparrey and DJ Ryan

WORTHING: PURE SEX Mansion House. Info 01705-642-764. £10/£7. Stu Rising and Steve Conway. YARM: CULTURE Club M. 9.30-2am. £5. TWA join the fun with Darren Bouthier and Kareem.

BIRMINGHAM: SUMMER MADNESS Custard Factory. Info 0121-693-6001. 3-11pm. £12. LTJ Bukem, Primal Scream and Rockers Hi-Fi. BRIGHTON: KINKY CASING ALL-DAYER The Escape. Kenny Fabulous, DJ Surf (Miami), Emma Couter

Price pack them in.

GLASGOW: VEGAS The Arches.
10.30-3am. £5. Dave Crolla, Barry Whyte and Richard Howie IPSWICH: UK IPSWICH UK Ipswich. Info 01473-232-579. 9-6am. £6/£5. Bank Holiday special with

Renaissance, feat Jon Pleased, Danny Rampling, Chris & James, Anthony Pappa and Nigel Dawson LONDON: DEBBIE'S ON CLOUD 9 Cloud 9. Info 0171-328-4711. 10-7am. £12/£10... Fabio, Grooverider, LTJ Bukem, Wax Doctor, Rob Blake and Paul "Trouble" Anderson are at FUTURE SOUND (The Leisure Lounge. 9-6am. £7 in advance)... Darren Price and friends spin at SHNNY SIDE UP (The Chunnel Club.

Grooverider host METALHEADZ (The Blue Note.7-midnight. £7/£4)... Luke Howard and Princess Julia continue at QUEER NATION (The Gardening Club. 10-3.30am. £6.)... Aaron Liberator, Tasha Killer Pussies, Gizelle Mizbehaviour and guests are at COZMOZ (Elephant & Castle Pub. 6-midnight. £1). . Joe Attard and Micky Custance blow Sunday out with a bang at THE BAD EXPERIENCE (The Actors Retreat. 7.30-12.30am. £2)... Aran and guests purvey smooth grooves at JAZZ JUICE (Dpc. 11-late. £3.50)... HABIT continues (Zazubaa. Info. 0956-470-210. 5-11pm. £3)... Rob Da Bank hosts the audio-visual SUNDAY BEST (Tearooms Des Artistes. 8-1am. 99p) with Malachi... Nonstop moving at TRADE (Turnmills. Info 0891-516-666, 4.30am-1pm. £10/£8)... Joey Jay (Kiss FM) and Daddae Harvey play dub and lovers rock at 96 DEGREES IN THE BASEMENT (The Raw Club, Info 0171-637-3375.9-late. £5/£3)... Spoony, Tee Harris and Rob Acetson chill at THE BIG PICTURE (The Cross. Info 0973-623-012.9-3am. £6/£5)... Bushflange and Juryman are THE WEIRD BEATS COLLECTIVE (Jazz Bistro. 7-12.30am. £2)... Jeremy Healy, Lisa Loud, Seb Fontaine, Brandon Bloc and Tall Paul get ready for CARNIVAL DA CASA (Camden Palace, 9-7am, £15)... Andrew Weatherall, Tom & Josh and John Kennedy all come out to play at the STRUTT DELUXE SUMMER PARTY(Info 0181-964-3172 Ring for location details)... Luke Neville, Dave Valentine and Danny Howells are at SPICE OF LIFE (Corts. Info 0171-281-8954.9-4am)... Blu Peter, Rachel Auburn, Pete Wardman and Simon Lee are at LIFE'S A BEACH (Bagley's Film Studios, 10-8am. £12/£10)... CJ Mackintosh, Frankie Foncett and Jazzy M are at RULIN' (The Ministry of Sound. 129am. £15/£10)... Inter 1 Records, Frankie Bones, Colin Dale, Baby Ford, Mark Broom and Robert Leiner are at the SUNGOD FESTIVAL (The Complex. 7-4am).

MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Resident Barney plays music for

MANSFIELD: RIPE The Yard, 5-2am. £10. Jeremy Healy, Boy George and Allister Whitehead.

SLOUGH: FULL CIRCLE
Studio 412. Info 01753-685-158. 4-10.30pm. Phil Perry, Dave Angel and Doc Martin keep the cycle moving.
YARM: ONE FOR THE PEOPLE Tall

Trees. Info 0860-817-904. 8-late. Paul Oakenfold, Pete Tong, LTJ Bukem, Boy George, Gilles Peterson and MC Conrad.

MANDAY AUGUS EASTBOURNE: CLEAVAGE CITY Eastbourne Pier, 10-2am, £7.50.

Ministry Of Sound night with Jazzy MandFrankie Foncett. LONDON: STRUTT DELUXE Central London Victorian Hall. Info 0181-964-3172.£11... Kenny Stone is at SUNNY SIDE UP (The Chunnel Club. 9am-9pm. £7/£5) with Hot Rod, Andy Lewis, Drew, Simon Hill and Darren Pearce... Jim Masters is CHILLIN' (Riki Tik. 8-1am. Free)... Talvin Singh relaxes at ANOKHA (The Blue Note. 10-3am.£5/ £3)... Nicky Holloway and Paul Harris continue with WORLD RECESSION (Velvet Undreground. 10-3am. £5)... Anoesis play live with the DMX crew at THE WEIRD BEATS COLLECTIVE (Jazz Bistro. 7-12pm. £2)... DJ Reds, Stormin' D and Luke Brancaccio keep it coming at VIBRANCE (Grays, Info 0973-740-850. 8-6pm. £7/£5.)... Simon Price spins foxy music at ARCADIA (Madame Jo Jo's, Info 0171-263-1697, 10-2,30am, £5/£3). PORTRUSH: LUSH BANK HOLIDAY SPECIAL Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Up Yer Ronson join Col Hamilton. WHITEFIELD: COMPLICITY END OF SUMMER BALL Phillips Park Hall. Info 0151-708-6909, 4-2am, £17, Jeremy Healy, Jon Pleased Wimmin, Allister Whitehead, Judge Jules, Jon Kelly, Farley 'Jackmaster" Funk, Tom Wainwright and Craig Campbell.

TUESDAY AUGUST 27 LONDON: THE PINCH The

Gardening Club. 10-3am. £5/£4/£3. With Fabio Paras... Martin Larner is GOING UNDERGROUND (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2).

BRIGHTON: THE WIG! The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and guests. BRISTOL: SHIMMY Club Loco. 10.30pm-2am. £3/£2. Fluid, Simmer, Stuart and Leon Alexander. EDINBURGH: THE HACIENDA The Honeycomb. With Graeme Park. GLASGOW: RELAX Bar 10. 9-12am. Free. Gregor, Michael and Romeo. LEICESTER: KARMA COMA Leicester Arena, Info 0116-255-5576, 9-2am. £1. Ade Ige, Dave Chambers and Marc Fuccio.

LONDON: PLEASED Velvet Underground. 10-3am. £6/£5. Join host Jon Pleased with guests... Paul "Trouble" Anderson is at THE LOFT (The Blue Note, Info 0171-813-5266, 9.30-3am. £5)... Luke Solomon and Kenny Hawkes spin with Matt Valenz (Dy-Na-Mix) at SPACE (Bar

Rumba. 10-3am. £5/£3)... Terry Mitchell resides at THE ELECTRIC UNDERGROUND (The Gardening Club. Info 0181-317-4726. 10-3am. £5) with Chris and Brenda Russell... Goldie and Peshay are at PM SCIENTIST (The Jazz Bistro. 10-2am. £5/£4) with residents Damian Lazarus and Zoe Richardson. Kemistry & Storm and Mad Ash are at **BOOMERANG** (Villa Stephano. Info 0956-833-249, 10-3am. £5/£3)... Dust Records host DCLUB (Smithfields. Info 0956-616-693. 8-12.30pm. £2.) SHEFFIELD: THE DRUM CLUB The

Republic. 9-2am. £3.50/£3. Mickey Finn, Selecta, Angel, Mista and Meena.

BRIGHTON: ESCAPE The Escape. 10-2am... The Brighton Dance Parade are at TECHKNOWLEDGE (The Tavern. Info 01273-683-704. 10-2am £3/£2)...Mixmaster Morris and Pork Recordings get HEAVY ON THE BASS (Concorde Bar. 9-2am. £4/£3). BRISTOL: DREAM Kickers. Info 0117-942-8491, 10-2am. £4/£3. Simon Owen and Russell Salisbury, Rich Fand Adam Dowding. DERBY: PURE NOVA The Conservatory. 10pm-2am. £3/£2. With Dizzie Dubfire.

DUBLIN: SHOCK Temple Of Sound.

11-late. £4/£2 Liam Dollard, Warren Kiervan and guest Daragh and Zynk host MARS NEEDS WOMEN (POD. 11-3am. £6/£5). HARROGATE: THE FUNK LADS Jimmy's 3.9-2am. £3. With Hippy Torales and Edzy on the decks.

LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Paul Kane, Spock and Alan Holt... Andy Mac, Steve Tauge and Alex Buchanan are at SPICE (La Bateau, 10-2am, £4/£3). LONDON: SPEED Mars. Info 0171-439-4655. 10-3.30am. £5. Fabio. Carl Cox hosts ULTIMATE BASE (Velvet Underground, 01403-267-376, 10-3am. £6)... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass at ROTATION (The Blue Note. 11late. £4/£3.)... Carl Kat and Steve Snuff spin phat grooves SNUFF (The Bardening Club. Into 1936-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. £7/£5... Rob Aceteson, Linden C and Kid Batchelor host FLUID (The Cross. Info 0973-623-012. 10-4am. £6/£5)... Claude Young, Anthony Shakir and Carl Clarke play EUROBEAT 2000 (Turnmills. 10-6am. £7/£5/£3). MANCHESTER: BLUEPRINT South. Info 0161-861-7270. 10-2am. £4/£3. Jason Boardman gets down with First Priority (Fat City).

NEWCASTLE: CLUB GAGA NET Club. 10-2am. £4/£3. Ibiza night with Brandon Block and Alex P.
NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. lan Tatham, Dave Congrove. SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY AUGI

ABERDEEN: THE SECRET GARDEN Joy. 10-2am. Alan Sadler and Brian Hutcheon... Craig Mac hosts FLASH (The Stork Club, Info 01224-780-279.10-2am... Alan Nicholls and Maggie Mckeon keep it SWEET

(Exodus. 10-2am. \$5)(3).

ABERYSTWYTH: HARDCORE
MAYHEM Porkeys. Info 01970-880-373.
8-1am. Druid and MC Sharkey.
BATH: STREETLIFE The Hub Club. Info 0976-246-685. 10-late. £4/£3. With Gerard and guests.

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. £7/£6. Mark Jarman and Smith 'n' Jones spin...

Arches. Info 0121-605-8960, 9.30-6am. £12/£10. Tall Paul, K Klass and Scott Bond... Dave Camacho and Doc Martin play deep house at FUTURE (The Republic, 9.30-4am. £8/£7) with Neil Hinde... Daz Wilkes, Paul Revere and Sear stoke up FORBIDDEN FRUIT (Capitol. Info 0114-2763-523, 9-4am, £4/£3). SOUTHAMPTON: SWANK The Rhino, Info 0973-830-582, 10-2am. £5/£4, Jonathon P, Dave Henry and Steve Baines spin house and garage classics.
STOKE: FRESHLY BREWED Klass Cafe Bar. 10pm-Bam. With residents Fingers and Bod.

SWANSEA: ESSENCE Escape. 01834-812-570.9-4am. Peer, Buckley, Danny Slade, Craig Bartlett and Dave Jones.

SWINDON: FRISKY Brunel Rooms.

9-3am. £7. Paul Harris.
WARRINGTON: STREAM The

and Dolcie Danger.
EDINBURGH: TASTE The Honeycomb. 11-3am. \$5. Fisher and 9am-8pm. £7/£5)... Goldie and



SATURDAY AUGUST 24TH

SATURDAY SEPTEMBER 7TH

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ROOM 1 (PROGRESSIVE)

HOLIDAY EY 79 YZZ m m

DIVINE

ROOM 2 (GARAGE)

TROUBLE ANDERSON ROY THE ROACH

ROOM 3 (FUNKY TECHNO)

ROOM 4 (DMNE ANTHEMS)

ADVANCE TICKETS £16 ADVANCE TICKETS £16
(MORE ON THE DOOR)
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0181 840 4852
BAGLEYS INFO LINE: 0171 278 2171
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0181 575 6103/9951
TIME 10PM - 6AM шш

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MAIN ROOM

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VIP ROOM

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DIVINE RESIDENTS

MARK JAMES

INFO: 0181 575 6103 CREDIT CARD BOOKINGS: 0171 387 0428 TIME 1 DPM - BAM ADVANCE TICKETS £12 (MORE ON THE DOOR)

DESIGN MDC SPONSORED BY CLUB A VISION & CLUBZONE

Ы RESIDENTS

BRANDON BLOCK 4 MARTIN LARNER ۵ 4

DJ's

DANNY RAMPLING DALEY (L.FIELD)

Privilege





Mark Jarman, Jon Hollis and Jem Atkins are at CRUNCH (The Venue, Info 0121-472-4581.10.30-6am. £7/£6)... Guy Ordanall rules at REPUBLICA (Bakers, 10-late, £8/£6/£5)... HOUSE OF GOD (Subway City, Info 0973-308-381. 10-6am. £6/£5) continues. . . 95 North, Frankie Foncett and Patrick Smoove RELEASE THE PRESSURE (Bonds, 9-4am, £6). BOLTON: THE OUTRAGEOUS
THEATRE OF DANCE The Temple. Info 01204-406-640.10-3am. £10/£8. Marc Auerbach joins Tim Lennox, Guy Oldhams and Lysa Carlson. BRIGHTON: CLUB FOOT The Escape. Info 01273-726-311, 10-2am, £6/£5. Richie Hawtin and Andy Mac spin sexy techno... SOUTH (The Zap. 10-3.30am. £7.50/£6.50) with Eric Powell. BRISTOL: TEMPTATION Lakota. 9.30-4am. £7/£6/£5. Billy Nasty, Alex Anderson and The Advent (live)... Kelvin Andrews and James Savage guest at REVOLUTION (Club Leo. Info 0831-493-455. 9.30-3am. £7) with Nick Warren and Paul Morrissey. CHESTER: SWEET Blimpers. Info 01244-343-781, 9.30-2am, £7/£6, Phil Cooper and Russ (K Klass). EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler. GLASGOW: SLAM Arches. 10.30-3am. £6. Meikle and McMillan. HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. Grooverider, Kemistry & Storm and Hector G. HEREFORD: NAUGHTY BUT NICE The Rooms. 9-2am. £6. Judge Jules and Craig Cambell. LEEDS: UP YER RONSON The

Pleasure Rooms. Info 0113-244-5521.

10-4am. £9/£7. Healy holds out.

LEICESTER: GOODBYE CRUEL WORLD Streetlife. Info 01332-372-374. 10pm-2am. Paul Gotel and Simon Owen... Justin Robertson entertains at ZEN (The White Room. 10pm-3am. £6/£5). LIVERPOOL: EAST OF EDEN Eden. 9-2am. £7. Mark Wilkinson and Cossie join Rocky & Diesel. . . CJ Bolland spins at **V00000 (051** Complex. Info 0151-733-6097. 10-4am £9/£8/£7)... Jeremy Healy, DJ Sneak, Rocky and Diesel, Ralph Lawson, Carl Cox, Andy Weatherall and The Heavenly Social crew get FULL 0N (Nation. 10-5am. £13/£11). LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8) With Gayle San, Dave Clarke, Jon Cooke, DJ Dag and Daz Saund... Jeff Mills, Richie Hawtin, Steve Bicknell, Mixmaster Morris and Rockit get lost at LOST (53, Southwark Street. Info 0171-791-402.10-6am)... Charlie Hall, Frankie D, Craig Thomas and Sex, Love & Motion spin at ABSOLUTE (Collsseum. Info 0171-582-0300.10-6am.£10/£7)... Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at DLB (Info 0956-808-037.11-6am. £10/£7)... Finbar, Matt McCarthy and Justin McCann host MAYBE BABY (Cloud 9. £10)... Blu Peter, Steven React and Mrs Wood reside at GARAGE (Heaven. 0171-839-5210. 9-3am. £7)... Daniel Davoli, Lawrence Nelson, Seb Fontaine and Tall Paul take control at THE GALLERY (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8). Richard Fearless cut 'n' paste at

late. £7/£5) with Dan and Jon Kahuna... Lloyd Wakesman and Winston Devine are at FUSE (The Paradise Bar. 8-2am. £5/£4/£3) playing quality house music... Nicky Holloway hosts THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8)... Graham Gold, Dave Lambert and Darren Pearce continue at PEACH (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Rob Blake and Scott Mac are at **SLINKY** (Legends. 10-5am. £10/£7/£5) with guests... Keith, Abbey and Clive Allen carry on at the JAZBAH (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)... The Positiva crew, Dave Lambert, Rachel Auburn, Allister Whitehead, Kevin Robinson and Nick Hawkes get FRISKY? (The Ministry of Sound. 10.30pm-6.30am. £12/£8)... Roy, Sequenci, Dean and guests emit a psycahdelic TRANCEMISSION (Adrenalin Village. Info 0171-289-5446, 10-6am. £10/£8/£6). . SOUL POWER (The Jazz Cafe. Info 0171-916-6060.11-2pm.)... Wilber and DJ Teknix get funky at KAT KLUB (Bar Rumba. 10-4am. £7/£5)... T Money, Femi Fem, Dodge and Alex Baby are at ROTATION (Subterania. Info 0181-961-5490.10.30-3.30am. £8)... Paul Jackson, Chandrika, Tomislave, Andrew Galea and KCC kick back at TRIPTONITE (The End. Info 0171-713-0644, 10-30-6am. £11/£6)... Sid Shanti and Mixmaster Morris are at SCIENCE FICTION (The Fridge, 10-late, £7)... Mrs Wood and Blu Peter host swing their handbags at THE GARAGE (Heaven, 10-late, £8). MANCHESTER: BUGGED OUT

GURNER OF THE MONTH As spotted at Checkpoint Charlie, Reading

Sankeys Soap. 10-3am. £6/£5. Huggy gets on it with James Holroyd. . . Eric Powell, Mr Scruff, Jay Brown and Nipper spin at HAROWARE (Hacienda 9.30-3am. £7/£4).

MANSFIELD: RIPE The Yard, 9-2am. £10. Chris and James.
NEWCASTLE: NICE Planet Earth. Info 0191-232-5255, 10-2am, £6/£5,... John Berry drops hard house and trance at VIVA'S FIRST BIRTHDAY (The Riverside, 10-late, £5/£4) NEWCASTLE-UNDER-LYME:

VOYUER Time & Space. 9-4am. £8/£7. Jon Kelly and Doc Martin. NOTTINGHAM: VELOCE The Marcus Garvey Centre. Info 0115-970-3338.10-6am. £10/£7... Steve Butler, Breeze and Richard Frost are at MADHOUSE (The House, 10-3,30, £5)...

Paul Wain, Gary Marsden, Charles Webster and David Smith get into a spin at HOT LIZARD (Deluxe.

10-3am. £5/£3). SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Trash party with Mark Moore, Miss Barbie and Queen Maxine. Seb Fontaine, Jon Da Silva and Mark Luvdup all spin at MUSIQUARIUM (Republic.

9-4am. £9/£7). SOUTHEND: EUPHORIA Club Art. Info 01206-564-819. 9pm-2am. £6/£5. Scott Braithwaite, Andy Baker, DJ Desire and SHOCK

STAFFORD: SWOON Colisseum. Info 01785-229-384, 9-2am. £7/£5. STIRLING: PASSION The Fubar Club. 9pm-4am. £10. Darren Stokes and Just Wulliam

STOKE-ON-TRENT: SIN CITY The Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Al McKenzie joins

Sanjay and John Taylor.
SWANSEA: UP FOR IT Escape. Info
01834-812-570.9-4am. Danny Slade.
SWINDON: THE FRUIT CLUB Brunel Rooms. 9-3am. £7/£6/£5. Alan Stevens and DJ Sy, WIGAN: DREAM WITH DESIRE

Keats Ave. Info 01942-514-608. 9-4am. £8. Malcolm Charles, Lee Turner and Chris Platt.

WOLVERHAMPTON: ABSOLUTELY FABULOUS Delerium. Info 01902-713-451.

YARM: PUSSY GALDRE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Tasty Tim, Amanda Hammond and Malcom Dale.

SATURDAY AUGUST 31

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288, 10-2am, £6/£5, Simon Jand Jonathon J... Join Billy and Austyn Davidson as they CELEBRATE LIFE (Joy. 10-2am). BEDFORD: PICK YER OWN Milwaukees. Info 01296-682-386. 9-6am. 88. Luvduri and Roy The Roach.
BELFAST: WISDOM Network 81.30am. £7. Mark Jackson, Eamon
Beagon and Jay Kay.

BIRMINGHAM: REPUBLICA Bakers. 10-late. £8/£6/£5... Brandon "Off His" Block and Paul Chiswick have some FUN! (Steering Wheel. Info 0 21-622-1332. 10-late. £8)... Jeremy Healy joins Carl Cox at WOBBLE (Yenue, Info 0121-233-0339. 11-7am. £8/£6)... MISS MONEYPENNIES (Bonds. 9.30-late. £12/£9.50) continues with the Lovely Helen, Phil Gifford and Si Long... CJ Bolland, Conemelt (live), Andy Weatherall, Colin favor and Fabio mix 'n' match at THE ATOMIC JAM'S FIRST BIRTHDAY (The Que Club. Info 01203-555-065, 9-6am, £11.50). BLACKPOOL: FEDERATION The

Main Entrange. £6/£5. Guest Jon Pleased plus residents Dean Bell, Rick Bonetti and Lance Harker. **BOLTON** THE OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. Tim Lennox, Guy Oldhams and Lysa Carlson man the decks.

BRIDLINGTON: WILDLIFE Leisure World. Info 01<mark>625-862-073, 8pm-late.</mark> Tall Paul Newman, Chris & James, Gordon Kaye and Craig Campbell. BRIGHTON: KINKY CASIND Escape. Info (1273-726-311. 10-2am. £6.50. The Hutchinson Brothers join Pete Haywood and Paul Clarke... Chris Coco resides at THE PUSSYCAT CLUB (The Zap.

BRISTOL, SATURDAYS Lakota, 9.30-6am. £10/£8. Mark Moore, Al Mackenzieland Jim "Shaft" Ryan. BURNLEY: JAMBARU Club xpo. 9-2am. £10/£8. Marc Auerbach. COALVILLE: PASSION Emporium. Info 01530-81 5-278. 9-6am. £7.50. Luvdup joir Cecil Moore, JFK, Andy Weaver and Nick Correlli. CORNWALL: ABSOLUTELY LOVE THE NOISE The Lizzie. Info 01637-875-0968. 1am. £6/£4. Simon G and Piers.

ATURDAY NIGHT FEVER

Bristol's NICK WARREN, one half of Way Out West with Jody, talks about a recent weekend on the Great White Island of Ibiza

THE BIG KAHUNA BURGER

(Smithfields. Info 0973-869-021. 9.30-

HOW DID YOU FEEL WHEN YOU WOKE UP DN SATURDAY MORNING? WHERE HAD YOU BEEN THE NIGHT BEFORE? I felt surprisingly okay because I went to Ibiza primarily to chill out, rather than to get pounded. I'd played at the Cream party with Carl Cox and with LTJ Bukem at Amnesia. It was a great night. I was staying in the same villa as Coxy and his friend lan The Jumper, Paul Wells from Ultimate, Andy Carroll, LTJ Bukem and Muzik's Ben Turner, and a whole load of us went back there. Bukem had a group with him, and the entire Cream posse came round for an all-day drinking session. My girlfriend Sarah and I went to bed at around 7.30am, and when we got later that day, everyone who had been up the night before was in exactly the same glassy-eyed position.

WHAT DID YOU DO DURING THE DAY?

We all just slept and lazed around. The villa where we were

staying was up in the hills between St Antonio and the old town. It's owned by an old Scouser called Sid who's lived there for years and gets payed to look after DJs. It's so peaceful and quiet because

NICK WARREN'S 10 FOR TODAY
MILLENIUM - "Millenium" (white label)
PALEFIELD MOUNTAIN - "On My Way" (Stress)
LUCKY MONKEYS - "Bjango [Way Out West Remix]" (Polydor)
A&G DIVISION - "Cherry City Blues" (Conviction)
108 GRANO - "Tonight [Remixes]" (Fresh)
HDNDY - "Hondy" (Manifesto actetate)
TRICKLE - "Incarnate" (white label, USA)
VOODOD CHILLD - "Dog Heaven" (Trophy)
VARIOUS ARTISTS - "Cafe Del Mar: Volume 3" (React)
AOAM BEYER - "Puma 1" (Primate) AOAM BEYER - "Pump 1" (Primate)

It's hidden away up a dirt track which is lined with palm and lime trees. Ibiza's unlike any other island in the world in that you know where to go if you want a heavy night out but there's also mile after mile of gorgeous countryside.

WHICH CLUB DID YOU GO TO THAT NIGHT? WHAT WAS IT LIKE? We went to The Ministry Df Sound night at Pacha, which was

only about four parties a week which everyone went to, whereas now there are four parties a night, so it splits the crowd up.

WHERE DID YOU GO AFTER THE CLUB? We went back to the villa and started drinking an

exceptionally good and messy. Erick Morillo and George Morel

were playing in the main room,

but we stayed in the upstairs room,

where a guy called Sean Campbell was

playing some really funky music which

everyone was dancing to. It was good to

see that at the main nights, there's still a

cross-section of nationalities. For me, the joy

about clubbing in Ibiza is that it's always been about Pascha

Amnesia and Ku. But now every promoter from all over England

is using any space, which kind of spoils it. Before, there were

extremely strange 100% alcoholic spirit called Moonshine. It was utterly disgusting. We stayed up all night with Sid and Andy Carroll, watching the sun rise. Coxy came back from Cream at 9am and started cleaning the swimming pool. So at least it looks like he's got a second career as a pool cleaner if the DJing doesn't work out! TELL US ONE FUNNY THING WHICH HAPPENED? Well, Paul from Ultimate and a certain Muzik journalist started launching into a story about the hotel they had stayed in in Magalluf. The hotel was full of models, including Jeremy Healy's girlfriend. Anyway, the pair of them fell

totally in love with one particular girl. Until they found out she was only twelve years old. . YOU FEEL WIIEN YOU WOKE UP ON THE SUNDAY?

I had that feeling you always get after having a good weekend.

Way Out West's new single, 'The Gift', is out now on deConstruction

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ETS OF STEEL

Listings from Radio One's ESSENTIAL MIX. Saturday nights, 2am

n The Sanctuary, Milton Keynes

Mosaic - "Raty Ol The Rising Sun" (Perfecto)... Healey & Amos - "Stamp" (Positiva)... Tin Tin Out - "Strings For Yasmin" (YC Yirgin)... Pauline Taylor - "Constantly Walting" (Cheeky Records)... Jelly Boulon - "Hope" (Perfecto)... Way Out West - "Le Voie Le Soleil" (XL)... Mory Kante - "Yeki Yeki" (Hrr)... Tzant - "Hot & Wet" (Logic)... Underworld - "Born Slippy" (Junior Boys Own)... BBE - "Seven Days In One Week" (Triangle)

Godwillin - Raincry" (white label)... Rabbit in The Moon - "Out Of Body Experience" (Halluci-Nation).., Cygnus X - "Turn Around" (Eye Q)... Inaura - "Coma Aroma" (Perfecto)... Pop in Wonderland - "Bonzai (Beautiful People Remix)" (white label)... Universal State Of Mind - "All Because Of You" (Platipus)... Robbers Of Antiquity - "Phosphene Oream" (Bellef Systems)

Parts One & Two: Johnny Yiciaus

Houzlown - "Roller Coaster" (Vicious Muzik),... De'Lacy - "That Look" (Easy Street)... Height

Cell - "Delicious Oubs" (white label)... A Guy Called Gerald - "Voodoo Ray" (Mercury)...

Colombian Drum Cartel - "This House is Surrounded" (white label)... Kamara - "Only You"

(King Street)... Quincy Jones - "Secret Garden" (white label)... aritst unknown - "Ahth" (white label)... Gusto - "Let's All Chant" (Mercury)... Houztown - "Olivia On E/Happ'o De" (Vicious Muzik)... Liberty City - "unknown" (Tribal)... La Diva - "The Muzik" (Strictly Rhythm)...

Debora Cox - "Just Be Good To Me" (Arista)... Lady Kier/Johnny Vicious - "Music Is My Life" (white label)... Danny Tenaglia - "unknown" (Trwisted)... The Mad Cow - "Eat Your Meat" (Gruvlock)... Led Zeppelin - "Babe" (white label)... The Ooors - "Blue Roads" (white label).

Parts One & Two: Stretch 'N' Vern Westbam – "No More Fin Rock 'N' Roll" (Who's That Beat)... Stretch 'N' Vern – "I'm Alive" (Spot Onliftr)... BJ Kalpa - "Party Grove" (Spot On)... Footclub - "Love Boy" (Redcat/white label)... Eddie Lock & SPC Project - "Spirit" (white label)... Upstate - "I Bet High" (Higherstate)... Bass Symphony - "Deep Side" (Stady Beat)... Tori Amos - "Professional Widow" (east west)... Lisa May - "Voodoo Ray" (Manilesto)... Hysteric Ego - "Want Love [Itchy & Scratchy Mix]" (Ego)... Coma B - "Have Fun" (Wonder Boy)... Hong Kong Trash -

DERBY: PROGRESS The Eclipse. 9-2am. £8/£7. Jeremy Healy and Paul Gotelioin Chris and James DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Joe T Vanelli plays EVERY FRIDAY HONEY (System. 10-late. £8/£6). EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown. . COLOURS (Club Mercado, 11-4am) features Jon Mancini, Boney, Darren Mackie and Crosby. GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Pete Doyle, Robbie Collins and Dean Wilson. GLASGOW: CREAM The Arches. 10-4am. £12. DJ Sneak, Doc Martin and Gareth Somerville rock behind the dex. HASTINGS: PIER PRESSURE The

Pier. Afternoon-2am. £6. Gordon Kaye, Anthony Coombes and Alex Hamilton HUDDERSFIELD: BABALONIA Beyond Beach Babylon. 9-2am. £10/£8.

Allister Whitehead & Nigel Dawson.

HULL: QUENCH The Room. 10-4am. Jeff Ibson, Mark Bliss and Patrick, IPSWICH: UK IPSWICH UK Ipswich. Info 01473-232-579. 10.30-late. £6/£5. Pete Wardman, Bobby and Steve. KENT: BABY LOVE Polo Club. 9-2am. Athos and The Boot Boys KINGSTON: CHAPTER 33 Kingston Nightclub. 8.30-1am. £5/£4. Che and Paul Booker spin technothru to drum 'n' bass LEEDS; THE ORBIT After Dark. Info 01132-523-542.9-2am.£10/£8... Mark Leaf spins at CLUB MEX (Mex.9-3am. £5/£4.) with Carl Bedford and Dean Martin... Dave Camacho, Mike Huckerby and Edzy spin at BACK TO BASICS (Pleasure Rooms, Info 01132-449-474.10-6am. £12/£10) with Huggy and Ralph Lawson. Pete Heller, Terry Farley and Ross Allen join Miles Hollway,

Elliot Eastwick and Jason Boardman at HARD TIMES (Nato. Info 01924-488-220.10-6am. £12). LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9.30-2am. £10/£7. Danny Rampling, Jon Pleased Wimmin, Judge Jules and LTJ Bukem... CJ Bolland and Nigel Walker get together some serious techno tackle at V00000 (051 Complex. 10-4am. £8/£7). LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10... Logan, Nick James and guests provide and ecletic boogaloo at LOCK IN (Plastic People, Info 0171-256-1758. 11-5am. £7) with Matt "Herbert" Herbert (Wishmountain)... Brandon "Off His" Block, Kelvin Andrews, Laurence Nelson and James Mac all dig the CLUB FOR LIFE (Gardening Club 2 Info 0171-497-3153, 10.30-6am. £12/£10 Life Organ members)... Nicky Holloway and Chris Good are at THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8)... John Kelly, Roy the Roach and Paul Gotel guest at JETSET (Leisure Lounge. 10-6am. £12/£10) with Andy Morris and Arron... Dr Bob Jones, Paul "Trouble" Anderson and David Havlin reside at LIFT (The Blue Note. 10-5am. £8/£6)... James White and Alan Chamberlain host KINGSIZE (Complex. 10-5.30am. £12/£10) with Angel, Sean Johnston, Phil Cheeseman and Andy Curley... Rob Wood, Muzik's Michael Morley and Antony Bebawi host METRO (Grays. 10-5am. £8/£6) with DJ Ease and Andy Smith (from Portishead)... Mark Moore, Smokin' Jo and Luke Neville are at MALIBU STACEY (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with Luke Neville... Brenda Russell is at SEX LOVE & MOTION (Soundshaft. Info 0956-438-004. 10.30"Cactus Funk" (white label)... X-Cabs -- "Neuro" (Addictive)... Healy & Amos -- "Stamp" (Positivs)... That Kid Chris -- "Feel The Vibe [Itchy & Scratchy Mix]" (Manifesto)... Underworld -- "Dark & Long" (Junior Boys Own)... The Moonmen -- "Watter" (Furry Windmill)... Bedrock Featuring KYO -- "For What You Derma Of" (Stass)... X-Cabs -- "Outcast" (Addictive)... Digital Blondes -- "Antheum" (Flui)... Sloane Strangers -- "A Mike OI Minstra" (Yell)... Animals At Night -- "Heaven" (Jur/Manifesto)... Westbarn -- "No More Fin Rock 'N' Roll" (Who's That Beat)... Jestofunk -- "For Your Precious Love" (Recoin Pause)

LY 21 - Live From Phoenix Festival

Shiva - "Let There Be Love" ... Shiva - "Freedom"

AGMI - "Hellotopic" (Avex)... Way Dut West - "The Gitt" (deConstruction)... Chakra - "I Am" (Jackpol)... Palefield Mountain - "untitled" (Stress)... Robbers Of Antiquity - "Oream" (white label)... Squetch - "untitled" (white label)... Slacker - "Flying" (Loaded)... The Light - "Pan Fried" (AAA Records)... Goldie - "Inner City Life" (white label)... Rabbit in The Moon - "East" (Rising High)... BT - "Blue Skies" (white label)... Elektra - "I'm Alive" (Perfecte)

Blue Amazon - "Star Of David" (Jackpot),... Blue Amazon - "No Other Love" (Jackpot)... Blue Amazon - "The Blessing"... Blue Amazon - "Then The Rain Falls"

Todd Terry – "Jumpin" (Manilesto)... Tori Amos – "Professional Widow (Armand Van Helden Todd Terry -"Jumpin" (Manilesto)... Tori Amos - "Professional Widow (Armand Van Heiden Remix) (cast west)... CJ Bolland - "Sugar Is Sweet [Armand Van Heiden Remix] (Internal)... Trancesetters - "The Search [Pukka Remixes] (Pukka)... Wildchild -"Jump To My Beal" (Hi-Life)... Wastepaper - "Origami" (Paper Recordings)... Victor Imbres Featuring Dihann Moore - "Fire" (Greenlight)... Propellerheads - "Take California" (Wall DI Sound)... Monkey Matia - "Work Mi Body" (Heavenly)... Jereny Healy & Amos - "Stamp" (Postitva)... Mory Kante - "Yeke Yeke" (white label)... Reverand Mike Crawley - "Pow" (Distinctive)... Sub Cuts - "Wow" (XL)... Stormy Weather - "untitled" (white label)... Sound Enforcer 2nd Series - "loon EP" (Blunted Yinyl)... CJ Bolland - "The Prophet" (Internal)... Marmion - "The Spark, The Flame & The Fire" (Hooj Choons)... Underworld - "Born Slippy" (Unior Rose Own)

3.45am. £8/£7/£5)... James Anthony and Martin Larner are LUVIN' IT (Rock Cafe. 9-3am)... Tall Paul, Tony De Vit and Malcom are at TRADE (Turnmills. 3am-1pm)... Marky P, Sam Hambali, Derek B and Ben Bellman are at EYEBALL ARIZONA (Subterania, Info 0181-961-5490.10.30-3.30am. £10)... Colin Dale, Mark Dale and Marco Arnaldi jointly host THE VISION (Soundshaft, 10.30-late, £5). MANCHESTER: GOLDEN Sankeys Soap. Info 01782-621-454. 9.30-3am. £10/£8. TWA, Dean Wilson

and Pete Bromley... Jon Da Silva, Paul Jude, Bobby Langley and Dick Johnson host A CELEBRATION OF 10 YEARS OF HOUSE (Hacienda, 9.30-3am, £12). John Waddicker is at LIFE (Bowlers. 8-2am. £12/£10) with Tony De Vit.

MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Renegade and Glider rinse it down... K Klass, Paul and Russ see BETTER DAYS (The Empire. Info 01642-253-553)

MILTON KEYNES: ULTRA VEGAS Winter Gardens, Info 01908-612-262, 9-4am. £9/£7. The Ministry Of Sound crew with Rick Long, Ashley, Nick Norman and Joseph.

NEWCASTLE-UNDER-LYME:

SPOILT Time And Space. Info 0385-245-402. 9.30-2am. £9/£7. Rob Jay and Chris Lyons.

NEWCASTLE: SHINDIG Riverside.

9-3am. £7/£6. Renaissance tour with the Fathers of Sound, Anthony Pappa, Ian Ossia and Scott & Scooby.

NOTTINGHAM: DELUXE Deluxe. 9.30-late. £10/£8. Lakota night with Norman Jay and Grayson Shipley... Jazz Spirit, Ryszard Pablo and Planck host LOUNGIN' The Box, Info 0115-941-0445, 11pm-2am £3.50/£2.50... K Klass, Doc Martin

and Buckley spin at THE HOUSE (The House, 10-3.30, £10/£9/£8). PAISLEY: CLUB 69 Roxy's. 9.30-2am. £5. With Martin and Willy.
PORTRUSH; LUSH Kelly's, Info 01265-822-027, 9-1,30am, £7/£6, Joe T

SHEFFIELD: FUTURE (The Republic. 9.30-4am. £8/£7) DJ Disciple, Ashley Beedle and Neil Hinde... Tony De Vit and Seb Fontaine swing at GATECRASHER (The Arches. Info 0121-605-8960, 9.30-6am, £12/£10). SOUTHAMPTON: SWANK The Rhing, Info 0973-830-582, 10-2am. £5/£4. With Jonathon P, Dave Henry and Steve Baines SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. 9-2am. £6/£4. STOKE: FRESHLY BREWED Klass Cafe Bar. 10pm-8am. Fingers & Bod... Simon Owen and Russel Salsbury host MISS MONEYPENNIES (The Void) SWANSEA: ESSENCE Escape. Info 01834-812-570, 9-4am SWINDON: FRISKY Brunel Rooms. 9-2am. £7. With Dave Jones. WOLVERHAMPTON: UK

MIDLANOS UK Midlands. 9-2am. £9/£8. WORCESTER: WET DREAM Zig Zag. Info 01905-619-069, 9.30-2am, £5. 95 North spin groovy garage. **WORTHING:** PURE SEX The Mansion House. Info 01705-642-764. £10/

£7. Stu Rising and Steve Conway. YARM: CULTURE Club M. 9.30-2am. £5. Robert Owens join Darren Bouthier and Kareem.

SUNDAY SEPTEMBER 1

ABERDEEN: 23 INIGMA Exodus. 10-2am. £2. Andrea Parker joins H23. Titch and Knoxie LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie, Grooverider, Kemistry & Storm and Randall reside... Danny Keith and Bluejean continue at MMM CHERRY (The Vestry. 6.30pm -

late)... Luke Howard and Princess Julia host QUEER NATION (The Gardening Club. 10-3.30am. £6)... Syko, Chris Ruffstuff, Steve Harvey, Skol, Drew and Darren Price guest at SUNNY SIDE UP (The Chunnel Club. 9am-8pm. £7/£5) with Pete Wardman, Drew and Darren Pearce... Aaron Liberator and Tasha Killer Pussies are at COZMOZ (Elephant & Castle Pub. 6midnight. £1)... Aran and guests purvey smooth grooves at JAZZ JUICE (Opo. 11-late. £3.50)... HABIT continues (Zazubaa. Info 0956-470-210. 5-11pm. £3)... Andy Curley (Emissions) gets down with THE WEIRD BEATS COLLECTIVE (Jazz Bistro. 7-12.30am. £2).

LONDON: THAT'S HOW IT IS Bar Rumba. £3. James Lavelle, Giles Patterson, Debra & Ben Wilcox... Jim Masters is CHILLIN' (Rikl Tik. 8-1am, Free)... Phil Brill and DJ Alice are at CLUB TROPICANA (The Gardening Club. 10.30-3am. £5/£3). Paul Harris and Nicky Holloway reside at WORLD RECESSION (Velvet Underground. 10-3am. £5)... Talvin Singh chills at ANOKHA (The Blue Note. 10-3am. £5/£3)... Simon Price spins foxy music at ARCADIA (Madame Jo Jo's. Info 0171-263-1697. 10-2.30am. £5/£3).

TUESDAY SEPTEMBER 3

BIRMINGHAM: MANIC The Steering Wheel. 10-late. £3.50. Andy Smith (Portishead), Dave Dafoe and Tom Blackwell

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Fabio Paras resides... Martin Larner is GOING UNDERGROUND (Rock Cafe, Info 0181-840-0616.9-1am. £4/£3/£2)... The Revolutionaries spin at NEA/POLI/ TAN (The Borderline, Info 0171-916-5713).

LONDON: PLEASED Velvet

Underground. 10-3am. £6. Jon Pleased and Paul Woods... Luke Solomon and Kenny Hawkes spin at SPACE (Bar Rumba. 5. £5/£3)... J Majik is at PM SCIENTIST (The Jazz Bistro. 10-2am. £5/£4) with Damian Lazarus & Zoe Richardson... Kemistry & Storm and Mad Ash are at BOOMERANG (Villa Stephano. Info 0956-833-249.10-3am. £5/£3)... Dust Records host D CLUB (Smithfields. Info 0956-616-693. 8-12.30pm. £2).

DUBLIN: SHOCK Temple 01 Sound. 11-late, £4/£2, Liam Dollard, Warren Kiervan and quests. LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Alan Luv Dup, Spock and Alan Holt.

LONDON: SPEED Mars, 0171-439-4655. 10-3.30am. £5. Fabio spins . . Bukem continues his LOGICAL PROGRESSION (The Ministry Of Sound. 10-4am, £10) ... Emma Hamilton. Eddie Pillar and Johnny Haywe play nu jazz at MEGATRÍPOLÍS (Heaven, Info 0181-960-0030, 8.30-3am £7/£5)... Carl Cox hosts ULTIMATE BASE (Velvet Underground, Info 01403-267-376)... FULLY LOADED (Club Azur. Info 0374-953-501, 10-4,30am, £6) with Mark Dyle & Matt Cassar... Derek Dahlarge spins phat grooves at SNUFF (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. £7/£5...



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Six contrasting continents of global grooves - an eclectic mix of the best music ever made.

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Arena 1 Solarus" - The Main Hangar Hardcore and Drum n' Bass Goldle Seduction Mickey Ele

Mickey Finn Vibes Grooverider Dougal Roni Size Ellis Dee Hype DJ Kid (Scotland)

Rap Donovan Smith Hixxy Vinylgroover MC's: Fearless Stevie Hyper D

Stixman

Arena 2. "Europa" - The Big Top House and continental grooves. Graham Gold Pete Wardman Nancy Noise Steve Proctor Biko

Biko Seb Fontaine John "00" Flemming Steve Biggs



Arena 3 - "Hades" - The Warehouse Trance & Techno Daz Saund

Blu Peter Craig Walsh Charlie Hall Tin Tin Colin Dale Jody (Way Out West) Spider Willem (Amsterdam)

Arena 4 - "Africana" Breakbeats and equatorial vibes LTJ Bukem with MC Conrad

Fabio Doc Scott Peshay Tayla Lee Orbit MC DRS

Arena 5 - "Oceania"

Experimental, Trip Hop & Ambient
James Lavelle
Paul Thomas (Chill Out Zone - Kiss FM)
The Scream Team (Primal Scream)
Norman Cook (Freak Power)
Barry Ashworth & the Dub Pistols
Psyconauts (Mo Wax)
Charlie Williams
Derick Dehlarge
Jon Carter
Neon Beat (Mo Wax)
Andrea Parker (Mo Wax)
N 4 Eric (Big Chill)
live PA by: Twelve Trees

Arena 6 - "Stratosphere" - Old Skool Frankie Valentine

Trevor Fung Kenny Ken Phantasy DJ Face Dean Lambert Tin Tin Food Junkie MC's Chalkie White & Magika



To mark their 25th Anniversary the W.D.O., will be making a substantial donation to Friends of the Earth from the proceeds of The World Of Dance.

CLUB MIX 96 VOLUME 2



A NON STOP MIX OF 35 SLAMMIN' DANCE HITS

TODD TERRY

Featuring Martha Wash & Jocelyn Brown Jumpin' (rhythm masters thumpin' mix)

Higher State of Consciousness '96 (dex & jonesey's higher stated mix)

Let's All Chant (jules & skins remix)

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Born Slippy

POLTERGEIST

Vicious Circles (spirit level mix)

JUDGE JULES & JOHN KELLY PRESENT STIX 'n' STONED

Outrageous (original mix)

SUBLIMINAL CUTS

Le Voie Le Soleil (1996 way out west club mix)

H20 featuring BILLIE

Nobody's Business (euro vocal)

COOLJACK

Jus' Come (sharp blasted dub)

FUTURE FORCE

What You Want (mark!'s epic vocal mix)

THE TRANCESETTERS

The Search (armands pu-tang mix)

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Rob Aceteson, Linden Cand Kid Batchelor host FLUID (The Cross. Info 0973-623-012. 10-4am. £6/£5) NOTTINGHAM: LARGE PORTION Deluxe, 9.30-2.30am, £2.50, lan Tatham, Dave Congrove & Martin Nesbitt... Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe reside at THE GARAGE (The House. Info 0115-956-5324) SWINDON: DIG THE NEW BREED

The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

ABERDEEN: THINK AGAIN The Pelican Club. 01224-565-667. 9-2am. Tich and guests... Craig Mac hosts FLASH (The Stork Club. Info 01224-780-279.10-2am) DJS, Alan Nicholls and Maggie Mckeon keep it SWEET (Exodus, Info 01224-624-268. 10-2am. £5/£3). BIRMINGHAM: CRUNCH The Venue. Info 0121-472-4581. 10.30-6am Jon Hollis and Jem Atkins... SLAG (The Steering Wheel. Infa 0121-666-7551. £7/£6)... Brandon Block rules at REPUBLICA (Bakers. 10-late £8/£6/£5)... Andy Ward and Patrick Smoove host RELEASE THE PRESSURE (Bonds. 9-4am. £6)... PLANET MUFFLEWUFFLE (The Enigma. 10-2am. £4.50/£3). BOLTON: THE OUTRAGEOUS THEATRE OF DANCE The Temple, Info 01204-406-640. 10-3am. £10/£8. Guy Oldhams and Lysa Carlson. BOURNEMOUTH: BUMP AND HUSTLE The Palace, 8.30-1am, Simon Aston, Tee Harris and Jon Coomer. BRADFORD: ASCENSION Lingards. Info 01274-730-032, 10-3am, £5. Welly, Bowa and Kareem. BRIGHTON: CLUB FOOT The Escape. Info 01273-726-311. 10-2am. £6/£5. Marshall Jefferson and Johny Fiasco spin... Eric Powell resides at SOUTH (The Zap. 10-3.30am. £7.50/£6.50)... Sean Quinn and Mike Panteli get into a groove a
THANK FUNK IT'S FRIDAY (The Escape Club. 10-2am. £4.50/£3). BRISTOL: REVOLUTION Club Leo. Info 0831-493-455. 9.30-3am. £7. Nick Warren resides with John Kelly.
BURNLEY: STAR SPANGLED CLUB xpo. Info 01282-422-050. 9-2am. Tony Corless and Chris Byrne.
CHESTER: SWEET! Blimpers, Info 01244-343-781. 9-2am. £7/£6. Phil Cooper and Russ K Klass DERBY: THE FRIDAY CLUB Blue Note, Info 0115-944-4277, 10-2,30am. £5/£4. Ricky Stone. DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Brainstorm, Twitch, The Bill & The Dribbler... Paul and Euan reside at LIFT (Wilkie

GLASGOW: SLAM Arches. 10.30-3am. £6. Meikle and McMillan **GUILDFORD: THE WOK CLUB** Bojanglez. 9-3am. £6/£5. Jim "Shaft" Ryan and Ralph Lawson join The Fabulous Hutchinson Brothers. HEREFORD: NAUGHTY BUT NICE The Rooms. 9-2am. £6 Graeme Park. IPSWICH: BORN SEXY Info 01206-763-342.9-2am. £5/£4. Alex Anderson, John Martin, Rowan Blades and Andrew Rourke. **LEEDS: UP YER RONSON Music** Factory. Info 0113-244-5521. 10-4am. £10. Healy holds out some more. LIVERPOOL: EAST OF EDEN Eden. 9-very late. £7. All -nighter with John Ryan, Lee Grant and Rocky & Diesel... Dave Ralph hosts FREQUENCY (Clear, 10-3am, £5) with Dave Ralph... Andy Nicholson and Steve Shields host V00000 (Royal Institution Building. Info 0151-733-6097. 10-4am. £9/£8/£7). LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. With Steve Johnson... David Holmes, The Advent (live), Lee Clifford, Kovert and Angela Matheson drop in to ABSOLUTE (Colisseum. Info 0171-582-0300.10-6am. £10/£7)... Joel Xavier, Lekker, Nick Hook and Terry Marks are at WHOOP IT UP (The Gardening Club. 11-5am. £8/£6) with Luvdup... Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at DLB (Info 0956-806-037.11-6am. £10/£7)... Kelvin Andrews cuts and pastes at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Darren Emerson, Pierre and Trish play at FLAVOUR (The End. 10-6am. £10/£8)... Marcia Carr, Johnny Reckless and MUZIK'S Michael Morley host SEE THE LIGHT (Springs. Info 0958-285-692.10-6am, £5)... Nicky Holloway is at **THE VELVET** UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8) with John Kelly. Fat Tony, Al Mackenzie, Steve Lee, Lottie and Alex Anderson are at THE GALLERY (Turnmills. 10-7.30am. £10/£8)... Rick Hopkins, Andrew Weatherall, Alex Knight and guests get in the deep end at BLOODSUGAR (The Blue Note, 10-5am. £8/£6)... Graham Gold, Dave Lambert and Darren Pearce are at PEACH (Leisure Lounge. 10-6am. £7)... FRISKY? (The Ministry Of Sound. 10.30pm-6.30pm. £12/£8)... Kittie, Abbey and Clive are at JAZBAII (Square Room, 10-3,30am, £5/£3)... Tall Paul, Craig Campbell, Lawrence Nelson and Steve Lee provide top draw clubbin' at THE GALLERY (Turnmills. Info 0291-516-666)... Colin Dale, Mark Dale and Marco Arnaldi host THE VISION (Soundshaft, 10.30late. £5)... The Freakniks host KALIMBA (The Crossbar, Info 0171-727-5524.9.30-3am. £4... Alex Knight

at STARCHILD (The Cross. 10-late)... Mrs Wood and Blu Peter host THE GARAGE (Heaven, 10-late, £8) MANCHESTER: HARDWARE Hacienda, 10-3am, £7/£4. Ross Allen and Jay Brown... Coxy gets on it with James Holroyd at BUGGED OUT (Sankeys Soap. 10-3am. £6/£5).
MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Rocky & Diesel. NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Skev, Hans, Kendoh and guests... Nigel Walker and Emma Pare at VIVA (The Riverside. 10-late. £5/£4). NEWCASTLE-UNDER LYME: VOYUER Time & Space. 9-2am. £7/£6. With Ion Diaweed. NOTTINGHAM: HOT LIZARD Deluxe. 10-3am. £ 5/£3. Paul Wain, Gary Marsden, Charles Webster and David Smith. PORTSMOUTH: GEUSKI Portsmouth Pier. 10-late, LTJ Bukern. READING: CHECKPOINT CHARLIE Alleycat Live. 10-late. £10/£9. Guests Derrick Carter, Doc Martin and Andrew Weatherall. ROMFORD: CULTURESHOCK '96 Hollywood. 9-3am. £8/£6. Tony Grimley and Gareth Cooke. SHEFFIELD: RISE Leadmill. 10-4am. £8/£6... Gatecrasher host MUSIQUARIUM (The Republic. 9.30-4am, £9/£7). STAFFORD: SWOON Colisseum. Info 01765-229-384. 9-2am. £7/£5. Al McKenzie and Mark Rowley.

STOKE-ON-TRENT: SIN CITY The Left Bank. Info 01782-410-733. 9-2am. £6/£5. Ann Savage joins Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570, 9-4am, Big Al, Danny Slade and Andy Cleeton. SWINDON: THE FRUIT CLUB Brunel Rooms. 9-6am. £7/£6/£5. Al McKenzie, DJ Rap and Randall. TORQUAY: DV8 The Monastery. 11.30-5am. £7/£6. lan M, Adrian C, Jo Shiva and Jeff Bass.
WALSALL: OFF BEAT New World. Info 0121-358-1038. 9-2am. £2.50. Jon Harris and Ian Bowyer. **WOLVERHAMPTON:** ABSOLUTELY FABULOUS Delerium. Info 01902-713-451. YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Amanda and Malcom Dale. SATURDAY SEPT ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon Jand Jonathon J. **ALDERLEY EDGE: PENELOPE** PITSTOP'S Millennium, 10-3am, £10.

Jason Herd, Rob & Pat Drury

ADRENALIN The Playground. 9-2am

£8/£7. NS, X Fade amd MC Ninja. BEDFORD: PICK YER OWN

Milwaukees. Info 01296-682-386. 9-6am.

£8. With Mike E Bloc and Matt

BELFAST: WISDOM Network. 8-

BIRMINGHAM: WOBBLE The

Venue. Info 0121-233-0339. 11-7am.

£8/£6. Miss Barbie, Phil Gifford,

Tom Wainwright and Si Long. .

Jeremy Healy and Danny Technici have some FUN! (Steering Wheel.

0121-622-1332.10-late.£8)... Brandon

Block spins at **REPUBLICA** (Bakers. 10-late, £8/£6/£5)... Phil Gifford and

The Lovely Helen gets sexy at

Hollis and Jem Atkins are at

CRUNCH (The Venue. Info 0121-472-

MISS MONEYPENNIES (Bonds. 9.30-

late. £12/£9.50)... Mark Jarman, Jon

1.30am. £7. 11-7am. Sean McGann

Craig Jon and guests

Jam Lamont.

and Mark Jackson

BASINGSTOKE: CLUB

(from Fat Cat Records), Justin Drake, Quinn, Mikhail and Cris B

ask WHO'S YA DADDY? (Info 0421-

647-285. 10-7am. £10/£8)... Craig

Jenson and Miss Barbie show out

Guy Oldhams and Lysa Carlson. BRIGHTON: KINKY CASINO The Escape. Info 0973-501-913. Ashley Beedle spins... Danny Jones hosts BEATS WORKIN' (The Retreat Info 01273-738-527, 10pm-2am)... James Lavelle gets vibed up at VIBEZ EXPRESS (The Concorde, 10-2am. £5/£4.50).

BURNLEY: JAMBARU Club xpo. 9-2am. £10/£8. Paul Taylor, Neil Metzner and Paul Murray. DERBY: PROGRESS The Eclipse. 9-2am. £9. Robert Owens and Tim & Laurie join Chris & James. **HULL: PORK RECORDINGS The** Room. 10-4am. The mighty Pork and friends take to the decks **HUDDERSFIELD: BABALONIA** Beyond Beach Babylon. 9-2am, £10/£8. With residents Al Mackenzie Nigel Dawson, Craig Campbell, Dino and Dave Congreve KENT: BABY LOVE Polo Club. 9-2am. Athos and The Boot Boys.

LEEDS: BACK TO BASICS Pleasure Rooms, Info 0113-244-9474, 10-6am. £12/£10. Doc Martin, Terry (Deja Vu) and Alex Knight join Ralph Lawson, Huggy and James Holroyd... THE ORBIT (After Dark. Info 0113-252-3542.9-2am. £10/ £8)... Rob Tissera spins at CLUB MEX (Mex. 9-3am. £5/£4)... Miles Holloway, Elliot Eastwick and Jason Boardman hold the fort at HARD TIMES (Nato. Info 01924-486-220. 10-6am. £12). LIVERPOOL: V00D00 051 Complex, 10-4am, £9/£8/£7. Billy Nasty and David Holmes spin techno... CREAM (Nation. Info 0151-709-1693. 9.30-2am. £10/£7) with Roger Sanchez, Graeme Park, Mark Moore and Boy George. CREATION (Clear, 10-5am, £10/£7). LONDON: JETSET (Leisure Lounge. 10-6am, £12/£10) With residents Arron and Andy Morris... RULIN' (Ministry Of Sound. 11-9am. £15/£10/£8)... Laurence Nelson hosts CLUB FOR LIFE (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members)... James White and Alan Chamberlain are at KINGSIZE (Complex. 10-5.30am. £12/£10) with Ion Da Silva, John Warren, Princess Julia, DJ Paulette, Annie Nightingale and the Scream Team... Holloway and Good are at THE VELVET UNDERGROUND (Velvet Underground 10.30-4am. £10/£8)... Tall Paul, Breeze and Crai Richards get sexy at MALIBU STACEY (Hanover Grand, Info 0181-964-9132.10-4.30am.£12)... UNITED KINGDOM continues (Club UK. 10-6am. £12/£10)... Dr Bob Jones and Paul "Trouble" Anderson get into the LOFT (Blue Note. 10-5am. £6/£6)... James Anthony and Martin Larner are LUVIN' IT (Rock Cafe. 9-3am)...

Alex Gold, Stuart Patterson and

TIGERLILLY (The Double Bass Club. 10-

3am. £10/£5)... Residents Tall Paul

Newman, Tony De Vit and Malcom are at TRADE (Turnmills.

3am-1pm)... AWOL (SW1 Club. Info

0171-613-4770, 10-6am, £12/£10)

continues... Bobbi and Steve

play funky garage at GARAGE CITY

(Bar Rumba. 10-6am. £10)... Darren

Pearce, Dean Savonne and Jay

Dee reside at TRINITY (The Chunnel

Club. Info 0181-305-2017. 10-6am. £8)...

Gilles Peterson, Fabio, Pressure Drop, Ken Beadle, Norman J, LTJ

dots at QUALITY OF LIFE (The Arches.

Info 0956-387-559, 10-4am, £15/£12)...

Craig Dimech, Nancy Noise and

Angel orbit at THE SATELLITE CLUB

Bukem and Bob Jones join the

Johnny Freeman all are at

4581. 10.30-6am. £7/£6). **BOLTON:** THE OUTRAGEOUS

THEATRE OF DANCE The Temple. Info

01204-406-640. 10-3am. £10/£8. With

(The Colisseum. 10-4am. £12/£10/£8)... MANCHESTER: THE HACIENDA. Info 0161-236-5051, 9.30-3am, £12/£10. New night, ring for details... LIFE (Bowlers. Info 0345-573-521. 8-2am, £12/£10) with John Waddicker, Bowa and Roo, . . Mark Moore and Tim & Laurie swing their handbags at GOLDEN (Sankeys Soap. 01782-621-454. 9.30-3am. £10/£8) with Pete Bromley and Dean Wilson. MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01906-612-262. 9-4am. £9/£7. Rick Long, Ashley, Nick Norman and Joseph. NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 0365-245-402. 9.30-2am. £9/£7. Dave Ralph and Chris Lyons NEWCASTLE: SHINDIG Riverside. 9-3am £7/£6. Scott & Scoob NORTHAMPTON: NY-LON The Vault. Info 01604-603-508. 10pm-2am. £6/£5. Joey Musaphia, Darren Coates and Neil Parnell. NOTTINGHAM: DELUXE Deluxe. 9.30-late. £10/£8. With residents, Hussey, Webby and Jonathon... James Mac, The Fathers of Sound and Lisa Loud play at LOST IN MUSIC (Paradise. 9.30pm-2.30 am, PAISLEY: CLUB 69 Roxy's. 9.30-2am, £5, Martin and Wilba. PORTRUSH: LUSH Kelly's. Info 01265-822-027.9-1.30am. £7/£6. Paul Bleasdale joins Col Hamilton. SHEFFIELD: FUTURE The Republic. 0114-249-2210. 9-4am. £8/£7. Kenny Carpenter and Lenny Fontana drop deep house... Brandon Block and Farley "Jackmaster" Funk swing from the arches at GATECRASHER The Arches. Info 0121-605-6960. 9.30-6am. £12/£10)... Daz Wilkes, Paul Revere and Sean stoke up FORBIDDEN FRUIT (Capitol Info 0114-2763-523. 9-4am. £4/£3). SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. 9-2am. £6/£4. Graham Gold and Nicky Holt. SWANSEA: ESSENCE Escape. Info 01634-812-570.9-4am. With Dave Jones, Craig Campbell, Danny Slade, Craig Bartlett and Jamie Griffeths on the decks. SWINDON: FRISKY Brunel Rooms. 9-2am. £7, With Paul "Trouble" Anderson spinning house WARRINGTON: STREAM The World, 9.30-late, £7/£5, Miss Moneypennies Tour with Pete Ward and Andy Parker. SUMPAY SEPTEMBER B EDINBURGH: TASTE The Honeycomb, 11-3am, £5. Fisher and

Price pack them in. LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie hosts with Cleveland Watkiss on the mic... Rob Da Bank and Giddy are at SUNDAY BEST (Tearooms Des Artistes. 8-1am. 99p) with Andy Weatherall...Luke Howard and Princess Julia are at QUEER NATION (The Gardening Club. 10-3.30am.)... Pete Wardman, Drew and Darren Pearce host SUNNY SIDE UP (The Chunnel Club. 9am-8pm.

MONDAY SEPTEMBER 9

LONDON: THAT'S HOW IT IS Bar Rumba, £3, James Lavelle, Gilles Peterson and Ben Wilcox... Jin Masters carries on at CHILLIN' (Riki Tik. 8-1am. Free)... Talvin Singh chills at ANOKHA (The Blue Note. 10-3am. £5/£3)... Harris and Holloway get drunk at WORLD RECESSION (Velvet Underground. 10-3am. £5).

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Fabio Paras spins a five-hour set.

House, 10.30-3am, £7/£5).

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Queen Maxine	Dr S Gachet	Krash Slaughta
Rachel Aubern	DJ Rap	Marc:French.

Forthcoming August / September: Trevor Rockcliffe, Colin Dale, Daz Saund, Eric Powell, Choci, Blu Peter, Dave Angel Grooverider, Kemistry & Storm, JJ Frost, Peshay, Fabio, Doc Scott Skint records, Damian Harris, Psyconauts, Peter Herbert, It's on Party (Jake, Gareth, Rowan) Residents Andy Morris, Marc:French, Barry Ashworth



Members £8, £5 after 3am. N.U.S. £5 all night Non members £8 before 11, £10 after, £5 after 3am.

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THE PAVILION North Parade. 01225-313-10

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ANGELS Curzon St. 01282-352-22 CLUB XPO Red Lion St. 01282-422-050

ANNABELLAS B3 High St. 01543-467-577

CITY HALL Cathays Park. 01222-383-830

SOAPS 8 Market Hill. 01954-782-089

THE QUAY CLUB Chertsey Bridge Rd. 01932-561-535

BLIMPERS City Road. 01244-314-794 COALVILLE

EMPORIUM Belvoir Road. 01530-815-278

BROWNS Lower Precinct. 01203-511-863

THE CONSERVATORY Willow Row, Cathedral Road. 01332-202-048

THE DIAL Willow Row, Cathedral Rd. 01332-372-374

TEMPLE OF SOUND Ormond Hotel, Ormond Quay. 00-3531-872-1811

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ROOM 82-88 George St. 01482-323-154 IPSWICH OOUBLE DO 300 Old Foundary Rd. 01473-287-251 HOLLYWOODS Princes St. 01473-230-666

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THE CHUNNEL CLUB 101 Tinworth St, Albert Embankment, SE1. 0171-820-1702 CLOUD 9 66-88 Albert Embankment. 0171-328-4711 THE COLISSEUM 1Nine Elms Lane, Vauxhall, SW8. 0171-720-9200

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THE END 16A West Central St, WC1. 0171-379-4770
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SW18. 0181-877-0110 UNITED NATIONS 415-419 High Rd, Tottenham, N17. 0181-808-0808

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0161-237-5606 MANSFIELD

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- Brandon Block at Frisky on the Space Terrace, Ibiza
- Nick Warren at Cream of Ultimate Muzik Party at Amnesia, Ibiza
- Neil Landstrumm live at Deep Space, London
- Carl Craig at Sub Club, Glasgow
- Massive Attack at Phoenix
 Festival, Stratford Upon Avon
- Tony Humphries at Pacha, Ibiza
 Judge Jules at Manifesto/Cream
- at Amnesia, Ibiza

 Dimitri From Paris and La Funk
- Mob at Sacrebleu, London

 Miles Hollway at Ministry Of
- Sound, London
 Terry Francis at Pure Filth,
- Majorca
 Sean Campbell at Pacha, Ibiza
- Jerry Dammers at Dukes, Manchester
- Adam F live at Metalheadz At Heaven, London
- Armando at Ultimate Base, London
- Phil Mison at Checkpoint Charlies' Farm Corps

THOSEWHO LOST IT

 Joe T Vannelli at Cream, Liverpool

THOSEWHO FAILED TO SHOW

- Danny Rampling at Love To Be, Sheffield
- Genius at The Phoenix Festival, Stratford Upon Avon
- DJ Vibe at Manumission, Ku, Ibiza
 Armand Van Helden at
- Checkpoint Charlie, Reading

 Jeremy Healy at Cream,
- Liverpool

 Darren Emerson at Cream Of
 Ultimate Muzik Party, Amnesia,
 Ibiza
- Pump Panel at Herbal Tea Party,
 Manchester
- If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518



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SATURDAY AUGUST 17

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BRADLEY CARTER (MATFORM RECORDS)

SATURDAY AUGUST 24 (BANK HOLDAY SPECIAL)

K-KLASS

TONY NICHOLLS (SHAG)

SATURDAY AUGUST 31

GRAHAM GOLD ADAM CARTIER (VNYLRHYTHM)

SATURDAY SEPTEMBER, 7 (SWCON PARTY)

ANGEL MARK ROWLEY

SATURDAY SEPTEMBER, 14

destiny the cream's 5th birthday

PETE WARDMAN CHOCI

GUEST D.J.'S

OCTOBER 3PD

AUGUST 22ND LES HEMSTOCK

SEPTEMBER 5TH NORMANJAY

SEPTEMBER 19TH JON DA SILVA

OCTOBER 10TH GUY ORNADEL

OCTOBER 17TH RICKYSTONE

OCTOBER 24TH

LES HEMSTOCK AND THE M8 TOUR

P.A. - KLYMAX 'I'VE GOT A FEELING

OCTOBER 31ST TIMM AND LAURIE (DELUXE - VENUS)

JOHN MCCREADY

RICHI CROFT, ANDY JONES, RICHARD 'M'

THE VENUE : THE PLACE

HANLEY TOKE-ON-TRENT

: 9.30PM - 2.00AM THETIME

9.30PM - 10.00PM \$2.00 10.00PM - 11.00PM \$3.00 11.00PM - 2.00AM \$4.00 ADMISSION :

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PAUL OAKENFOLD IN FAG SHOCKER!

WHAT'S all this then? Bored with the same tired marketing ideas, the record bags, the T-shirts and so on, Perfecto have hit on a new money-spinner. Their own brand of ciggies! Whatever next? Oakie as Marlboro Man? Grace doing Hamlet adverts? Some record companies just don't know when to stop, do they? Maybe they should see a hypnotherapist...

Player's present Perfectos: the de luxe king-size that lives up to its name.



ALL MOD CONS

A NATION was left reeling yesterday, as Muzik's top undercover reporters exposed the secret past life of the nation's leading radio trance-meister, DANNY RAMPLING. Following a lank-haired young fellow on a scooter all the way to Margate, we were handed

disturbing new evidence that Mr Love

Groove Party

was formerly

more of a Purple Heart before disco.

letters page of "Scootermania", the

much-missed Mod bible, is a missive from the teenage Rampers himself,

thrilling the nation of 1981 with details

about how he was building himself "a

GP 2000 with a 12-volt conversion GT Gearbox and Yamaha piston". And you thought techno trainspotters were boring! After handing over a packet of

old Jam decals and a musty fox tail, we

were also passed a photo showing just

biscuits came along. For there, on the

£5.00 # £7.16 £16.00

> Sheen garb. We're still on the trail of his angry letters to

the Goole Chuffers 'N' Buffers Steam Train Appreciation Society complaining about timetable changes, but we're closing in.

Stay tuned!





how resplendent the young Rampling (below right) looked in his finest Barry

HANKY

LAURENT GARNIER was at the centre of a raging storm of controversy yesterday, bunch of illiterate and quite probably foreign female nymphomaniacs. Standing in the DJ booth with him at The End recently, a Muzik journalist was handed the pictured

NOY IN THE

TYDUF GENE

UNIVERSE.

LAUREN GANGER YOU FARE

THE BEST DSING THE

ALL DIE WORLD

paper tissue by a girl with glazed eyes, a sweaty brow and unnerving

BONJOUR

THE BEST

GANIER IS THE BEST

bordering on hysteria". Such sources, are often induced by DJ sets of over six hours.

> 'You've got this all wrong!" the Frenchman thundered down the telephone from his Parisian boudoir. "That 'girl' was my Mum. She was just trying to pass a request for me to spin something on Basic Channel. Sadly, her English is very poor.'

available for comment as she was out shopping for paper napkins and a decent English dictionary.

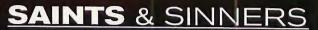
as it was suggested that his fans are nothing more than a

facial hair. According to our resident Agony Aunt, the dreadful spelling and rather desperate tone reveal classic symptoms of "senseless infatuation

> symptoms, explain medical Garnier, however, has been quick to hit back.

NOY ABSOLUTE

Madame Garnier was not



The Underworld man was keen to check out Mushroom from Massive Attack's uitra-snazz new camera. So he asked if he could have a look and promptly dropped it on the ground, breaking the body. And had to shell out the entire cost to Mushroom right there and then.

The Full Circle man went to bed so hammered on alchohol that, when he went for a midnight sleepwalk, he ended up climbing bollock-naked into the bed in his spare room... right alongside Club For Life promoter Shelley Boswell and her friend Eileen. The sight of Perry scratching his confused nuts and apologising profusely will apparently never be forgotten.

Cox was sitting in his comfy Kiss FM studio recording his weekly show, when in walked a black ecording his weekly show, when in walked on producer who introduced himself with the words, "You do know who I am, don't you?". "Of course," replied Coxy. "You're Tyree Cooper," Er, not quite. It was Eddie "Flashin"

For refusing to allow the volume to be turned up at their Brixton Academy show while support act The Aloof were on stage. And this from a band who have always made a point about the importance of extreme volume at gigs, Come on, get those Marshalis up to 11, please.

After Tribal Gathering, the Winkster went to a bar/restaurant in Windsor for some grub with a few mates. Trying to order bangers 'n' mash for a friend, Wink insisted on asking the waitress for "Beef Curtains", apparently the American slang term for the aforemetnioned dish. She didn't know what he was on about and, after he explained. another waitress wandered over and said to the first one, "Just tell him to fuck off," And learn pwopah siang, awight guv?

Another victim of Louis Vuitton record box syndrome. Shortly after Coccolutto shelled out £3,500 for the box, Gatwick Airport promptly lost it on the afternoon of Tribal Gathering, But instead of worrying over the missing records, all the Italian jock was upset about was his over-priced box. Serves you right for buying it in the first place.

We don't know all the ins and outs of this one, but word has it that the Good Looking head honcho was none too impressed with the doorman at deConstruction's HQ. After exchanging a few words over where he'd parked his car, our Tone was heard asking the guy outside for a ruck. Only the frantic deCon staff prevented a full-scale fight.

ASHLEY BEEDLE & BEN WILCOX

If there is one man in the world of rock you don't pick a fight with, it's Ministry's Al Jourgensen. Unless you're Beedle and Wilcox, who were so upset when Al nicked their bottle of Scotch, they immediately turned on him. Jourgensen and posse were soon seen off with a flying prawn sandwich and some serious Ballistic Brothers bolshiness. Brave men indeed. And this month's sole saints.

For blatant deception and fraud. While Tom and Ed Chemical were on stage rocking the Quart Festival, the assorted friends and liggers accompanying our Calvin Bush were backstage pretending to be those very Chemical Brothers and chowing down on their rider! The poor duo returned to find their precious vodka stash emptied and their food supplies down to a few half-chewed crusts.

For getting into a complete DJ flap at Cream. Britain's top garage man and all-round nice guy was seen awaiting his turn on the decks, shaking like a bloomin' leaf. "I'm just so nervous," he confessed. "I think I'm scared to play Cream."











Send your extravagant exaltations of extraordinary eccentricity, endless enticing essays, exchanges and egg plants to: **Mouth** Off, Muzik. King's Reach Tower. Stamford Street. London SE1 9LS. Or e-mail us at muzik@ipc.co.uk. Don't forget to include your name and address



I'VE had enough and, seeing as you write about hip hop in your magazine, I have decided to complain to you. I have just heard part of Tim Westwood's rap show on Radio One and every single record seemed to be about killing, selling drugs or some other negative action.

Why are rappers full of so much anger? Or is it all just macho bollocks? FLICK, Cheshire See And Another Thing. . .

I'M writing to complain about the glaring inadequacies of The Escape Club in Brighton. I was at college in Brighton for three years and have been going down there on and off for the couple of years since. Now as far as I am concerned, The Escape has always been at the bottom of the pile but, on a couple of occasions just lately, I have given them the benefit of the doubt.

On New Year's Eve, I went there to see Nelson Rosado play for "three hours on three decks". The club opened at 9pm and closed at 2am, but when we arrived at 10.30pm we discovered that Nelson Rosado had ended his set after just one and a half hours. Considering he was the highlight of the night, it was a ridiculous time to play. When I aired my grievance to the promotions manager, he was very condescending and rude.

I gave the club a final try on July 5, when Derrick Carter was due to play "three hours on three decks". According to the flyer, his set started at 11 pm, "so get there early". We left in disgust at 12 ish as Derrick Carter had not even arrived. Again I moaned, and again I received an unsatisfactory reply. Also, on entering the club, my girlfriend was charged £6 even though the flyer clearly stated that it was £5 with an NUS card. Their reason

was Derrick Carter is "an expensive DJ". If the entrance fee is £6 and someone is supposed to play three hours but only plays one and a half hours then punters should get £3 back. Let the clubs put that in the DJs' contracts and sort out the compensation with them. Clubs are operating like corporate companies, so

should be accountable the same way.

I know this may seem really cynical, but in the past few years I have watched as a scene I was once proud of turns into a profit-mongering, attitude-led industry. I still spend lots of money on records and still visit the clubs I rate on a regular basis (The Loft, Camden, Plastic People) but I'm sick of seeing people run clubs when they have no real love for the music.

Isn't it about time clubs became directly accountable to their customers?

MICHAEL STECKLER, London

"Nelson Rosado wasn't the highlight of that event at all," Kenny Fabulous, the promotions manager of The Escape told us. "It was Chad Jackson and he's who was who was advertised as 'three decks on three hours' on the flyer."

Kenny Fabulous did, however, confirm Derrick Carter was late for his booking at the club

"His agency said that he was late due to traffic problems. In the event, he played for an extra 20 minutes as an apology to the punters."

Kenny asked if your girlfriend actually presented her NUS card for the discount, adding that "People come and tell us they're students without ID. We can't just take their word for it."

Finally, Kenny was the "condescending and rude" person you complained to. He remembers you well.

"I'm condescending and rude to anyone who shouts in my face," he said.

AS an avid reader of your magazine, I felt I must sound off about one or two things which have pissed me off big time.

Not long ago, nobody had heard of LTJ Bukem, let alone knew what he looked like. Now, every time I see a magazine, there's an article about him, what he has for breakfast, shoe size, etc. I am not slagging this off. Far from it. I know he is trying to give this music more exposure, but at what cost? I haven't seen him in London for quite a while now, he's quit Speed and I haven't seen him down the Blue Note for some time either.

What I'm trying to say is that Bukem should show us a bit more respect. We put him where he is today and he pisses off to play some shitty house club.

So how about it, Danny boy? And as a passing shot, I would like to say maximum respect to Fabio for remaining 100 per cent true to the underground where drum 'n' bass belongs.

PAUL Kent.

Whew! Our readers are steaming this month... And here comes another...

WHERE the hell did you get that picture of The Tunnel Club in Glasgow printed in Scanners last month? I have probably been down there more times than even Michael Kilkie and I have never seen it look like that! Who the fuck are you trying to kid? The Tunnel is never that clean! Anyway, if Ron McCulloch is such a good designer, why hasn't he pulled his finger out and done something to Expo in Kilmarnock? I mean, he has owned it for two or three years now and although the place holds 1,500 people, he only pulls in about 300 punters a night.

So get your act together, Ron. Give us Ayrshire people a decent club. **LOOPY LOU, Ayrshire** SO, post-punk bore Lol Hammond and appalling screech siren Nina Walsh are trying to resurrect their flagging career by slagging off grumpy old Dave Clarke.

The only point about Dave Clarke is he makes and plays some of the best techno around. Likewise, the only point about Lol and Nina is, they don't.

They were always crap and now they're jumping on the live act bandwagon with a dreadful mish mash of sounds which are to eclectism what The Drum Club were to techno. A complete waste of time.

IAIN SCOTT

I AM writing to moan about car thieves. In June, some arse holes nicked my stereo system. A month later, I am still without a radio cassette player.

This is not my main reason for my anger, though. To cut to the chase, they also took your freebie Goldie sessions tape, which I had come to really love. It's bad enough to steal a man's means of playing his beloved passion, but to nick a class drum'n' bases tape is plain fucking rudel

DUBASSY, Elstree

Don't fret, Dubassy. A tape is in the post.

WITH reference to that little bald bloke (Mouth Off, Issue 14) who appears near the DJ stand, we think we've met him.

It was six months ago at Planet Shine at the Hacienda. He was on his own and seemed happy that way. He said that he didn't dance these days, but nodded his head whenever the music was good and those in the know understood this is a signal to dance.

We haven't seen or heard of him since. He was called Tony and he spoke with a Geordie accent.

Wonder where he is nodding now? **THE MANCHESTER POSSE**

EBD... by Mad Jym



SPACED out, pulled up, clubbing The only way to be. Rushing your head off on mad phet or bottled on xtc. You walk through the doors of the club and your knees begin to bounce. It's amazing how much you enjoy yourself upon a quarter of an ounce. Next up, take your pill, then come up and say it, "Oh yeah". Your head's mashed, your knees are weak and you think you need a chair. All of a sudden you hear a tune, possibly from the gorgeous AI Whitehead. To the dancefloor you must rush, once again you're off your head. Then it's that "once you're up" and you just don't know how to stop. As soon as you start to mellow out, another pill you drop. Towards the end, you start to chill, you sit down and smoke your weed, You're with your mates, you feel united, no violence, there's no need! Last tune over, back to the car, to the services you then go. How you ended up in the middle of nowhere, nobody seems to know! Everything then gets pear-shaped, as soon as you get home. Nothing is how you remember it, not the door or even the phone. Silence, that's what it is, so on some tunes you slam. Look in the mirror, you're all bedraggled no longer suave and glam. Upstairs you go all sweaty and have a nice refreshing shower. "What the are hell you doing?" says a voice. "You've been in there an hour." The night is over, until next week, but still you don't feel sad. Another plus for clubs and drugs, another damn good night was had. KATH & JANE, Huddersfield Suffice to say that this was not issued on behalf of the Health Education Council.

I AM writing to say a massive thanks to the unsung heroes and heroines from Tribal Gathering, the drug workers.

They ran a chill out tent where they would sort your head out if you were losing it, but best of all were the water babes who went around with jet packs of water spraying people to cool them down and also filling bottles with water. They were there when I needed them and were still going in the very early hours. Big respect to all of them for doing a great job.

Please print this so they realise they are appreciated. I think everyone should know what a sorted job they did.

JANE & THE LIVERPOOL POSSE

THANK you for putting all of those snobby readers to rites over your cover story on Robert Miles and for justifying the Muzik selection criteria (Mouth Off, Issue 15).

It saddens me to think how people can be bothered to write to you and slag off others hard work, just because it's not to their liking. There's too much bickering about petty things in the music business and it's a shame some of your readers are resorting to these tactics.

"I don't like this type of music", "There's too much hardcore". "Robert Miles is too commercial"... Just shut up and enjoy yourselves, for God's sake. Other people like hardcore, house, handbag and so on. So what? Let them enjoy it.

If you don't like it, I suggest you turn the page over, go to another club or whatever, but stop complaining!

MATTHEW WELLS, Northampton

STING is stupid for supporting drug-taking and so are all the many squelchy heads out there in danceland who have been brainwashed. It is time everybody carried a drugs-free dancing licence and you get points knocked off every time you take an E. Unfortunately for some, not only will they not possess this new edition to the world of the plastic card, they also lose their life licence like poor Leah Betts.

Music deserves better respect. If you are truly music-lovers, you do not need wrap-around extras to get a good feeling. This is downright insulting to the inner soul of music. Don't put E into your mouth to start with and you won't get into trouble later. Drug-taking is a form of madness because you can die because of it.

If I catch anyone taking drugs, I'll chuck them out of the club myself. Andy doesn't like it! Don't mess!

Show the proper respect for your music and stop taking those pills.

ANDREW PIKE, Eccles, Manchester

A MASSIVE thanks to Muzik's Bedroom Bedlam for supplying Bloodsugar's first night with the awesome talent of one Rick Hopkins. I'm not sure what happened that night at the Blue Note but it should be an episode in "The X Files"!

It was good to see Sir Weatherall playing a slightly tamer set than at Sabresonic. He still managed to have the whole crowd totally gagging for it, though. Someone old, someone new. But let's not forget the talents of the good doctor, Mr Bob Jones, someone blue. Home-grown talent at its very finest.

GORDON ULLAH, Deptford

AFTER reading the Underworld interview (Issue 15), I just had to put pen to paper. If ever there was a place where alcohol is the main motivation for clubbing, then it would surely resemble South Shields.

Due to the "Who gives a fuck, I'm pissed" attitude, the clubs pay no attention to their music policies, sound systems or decor. And the only promotion work going on is for cheap drink and karaoke competitions.

It's not as if alterantives to "all-night happy hours" have not been offered. Last year, when a few clubs had a sudden interest in name DJs, I witnessed people like Allister Whitehead and Up Yer Ronson's Marshall playing to audiences of no more than 30 clubbers. According to Mr Whitehead, it is not that rare for a weekend event, but to think that the club just along the road had a capacity crowd of over 500 on the same nights because of regular cheap drinks promotions makes me very sad.

I cannot imagine clubbers turning to the bottle to the degree it's happening in South Shields. But just in case, I'm taking orders for gum shields and flak jackets.

THE COOKSTA, Tyne And Wear

I AM 15-years-old and I live in Washington DC but go to school in Shrewsbury. I'm writing to say I've been listening to house, drum 'n' bass and hip hop for about a year now and your mag has greatly helped me in choosing records and finding out what the scene is all about. Thanks.

BIG AL, Washington DC

A bit of a trek every day isn't it? You must be tired when you get home. Haven't you ever considered going to a school closer to your house? Just a thought.

MUZIK

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AND ANOTHER THING. . .

FLICK'S naive comments are held by more people than is healthy in a generation which prides itself on greater awareness and compassion for its fellow humans. Not only is his assertion inaccurate, but the greater implication is that many young blacks still continue to find themselves the victims of stereotype because this perception exists.

To be fair, if his hip hop input is reliant on what is promoted by the mass media, then his ignorance is understandable. Sadly, many in a position to create awareness act in a voyeuristic capacity. They write about what appears to be exciting. In reality, though, it's about as exciting as dentistry without anaesthetic and a lot more painful.

Certainly, much of the hip hop which gets promoted tends to be of the stick 'em up, shoot 'em up kind, but the truth is not all hip hop artists talk about the dark side of life. Busta Rhymes, LL Cool J, De La Soul and A Tribe Called Quest, to name a mere four of literally thousands, may acknowledge the problems of growing up black in AmeriKKKa, but they don't dwell entirely on the horrors of their environment. Those who do, see releasing their anger via their creativity has a cathartic effect.

Frankly, for some, hip hop is the only means of expressing deep grained unhappiness at a system which crapped on them and refused to acknowledge it. And as we know, the only thing worse than expressing bad thoughts is suppressing them, because the eventual explosion of pent-up frustration is anything but contained.

Hip hop artists, including The Notorious BIG, Smoothe Da Hustler and Wu-Tang Clan talk about drugs and ghetto runnings because this was the only way they knew how to put food on their tables in a country which places far more importance on material acquisitions than people.

Equally, some artists serve as an inspiration to many young people growing up in the poverty trap. Sadly, there are also others who, seeing the outstanding commercial popularity of so-called gangsta rap, are prepared to sell their very souls for the dollar and bang on about things they haven't experienced but know will sell in trailerloads. As New Yorker, Nas, articulates on "If I Ruled The World", "You love to hear the story/ How the thugs live and worry".

Nonetheless, it's important to understand that hip hop was conceived and nurtured in the ghetto wastelands and parks of New York as a form of cheap entertainment. As such, it is a continued legacy of such an environment, regardless of whether the artists are from South Africa (as in the case of Prophets Of The City), France (MC Solaar) or

Britain (Brotherhood and Blak Twang).
Hip hop today is universal. As GURU of Gangstarr and Jazzmatazz fame once noted, the reason hip hop is so popular worldwide is because people can relate to the antiestablishmentarinism of it. You don't have to be born into a Bronx project block to understand but it helps to have an open heart to empathise. Some other wise soul said,

"It's not happening until it happens to you", and that precisely sums up the situation. Put it this way, if you were raised in poverty and all the horrors which come with it, you wouldn't feel inclined to talk about the beauty of nature and the wonders of the universe, would you? Those who do have plainly been blessed with a higher power. **Sonia Poullon**

hang the DJ

This month we hang **GUSTO**For crimes against ...

MUZIK. Oh, what fickle hangmen we are. It only seems like yesterday that we were grooving around our granny's hospital ward to "Disco's Revenge". That bassline, that stoopid slave march chant. "Da-tum-tum-tum/Tum-ta-tum-tum-tum". Who could resist it? Not us, guv.

So there was Gusto, on top of the world, groovemeister nonpareil. Could have done anything with his talents. Perhaps teamed up with Brigitte Bardot and recorded a full-throttle version of "How Much Is That Doggy In The Window" in aid of the Battersea Dogs Home. Or how about a reworking of "Una Paloma Blanco" with Julio Iglesias on vocals and Flaco Jimenez on flamenco guitar?

The possibilities were endless.

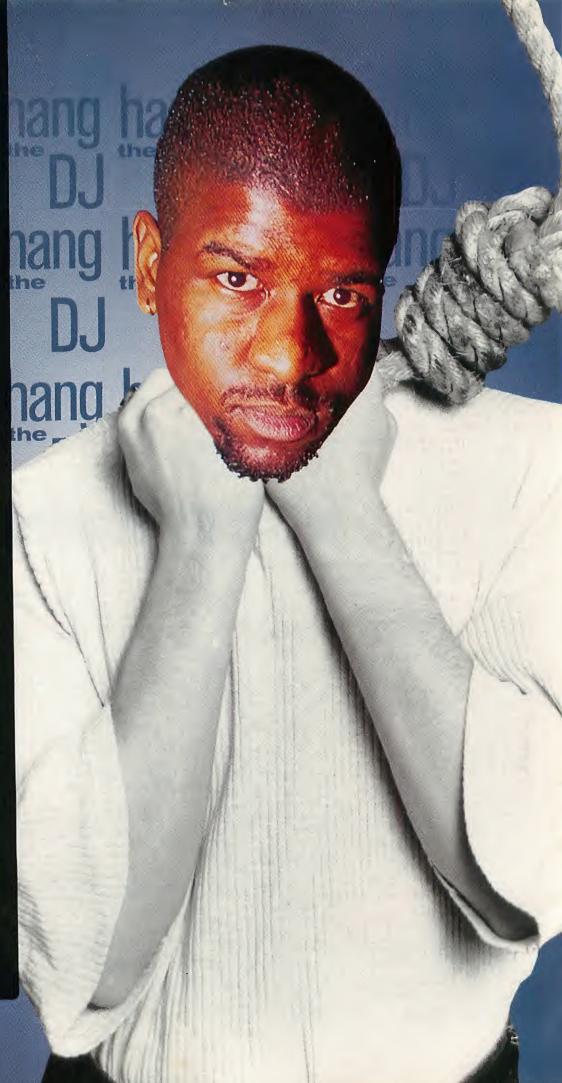
But what does he go and do? Only record some dumb-ass disco-dolly number based around that old Mick & Pat steamer, "Let's All Chant". He was apparently inspired by the "whoop-whooping!" he heard last time he was DJing over here. Well, for starters, it was probably just an outbreak of whooping cough from those disenfranchised, downat-heel northerners. And even if it wasn't, does this mean that if the crowd had turned round and chanted, "You're going home in a fucking ambulance", he'd have used that as the basis for his new single?

We don't think so.

So "Let's All Chant" looks all set to be this year's "Agadoo" or "Brown Girl In The Ring." Dumb, painfully catchy and guaranteed to keep ringing in your ears long after you have filled them with quick-dry cement.

To tell the truth, we were actually on the look-out for an errant German this month to get our own back for that semi-final. But after the outrageous Love Parade this year, we'll give them a month's respite. Instead, this month's golden gallows award goes to Gusto and his monstrous "Let's All Chant".

Don't mess!





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